

# Letters of Miska Hauser

1853



WORKS PROGRESS ADMINISTRATION  
NORTHERN CALIFORNIA  
SAN FRANCISCO

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HISTORY OF MUSIC IN SAN FRANCISCO SERIES  
VOLUME THREE: MAY, 1939

The Letters  
of  
Miska Hauser  
1853



WORKS PROGRESS ADMINISTRATION  
NORTHERN CALIFORNIA  
SAN FRANCISCO

HISTORY OF MUSIC IN SAN FRANCISCO SERIES 2  
VOLUME THREE: MAY 1949

The Letters

of

Miska Hanuser

1823



WORKS PROGRESS ADMINISTRATION  
NORTHERN CALIFORNIA  
SAN FRANCISCO



WORKS PROGRESS ADMINISTRATION  
Northern California  
San Francisco

THE LETTERS OF MISKA HAUSER

\*\*\*Selections from Hauser's travel book, containing the celebrated virtuoso's impressions of early San Francisco and its musical life, with digressions on curious local customs, gambling houses, duels, festivals, fires, economics, Lola Montez and the Chinese\*\*\*

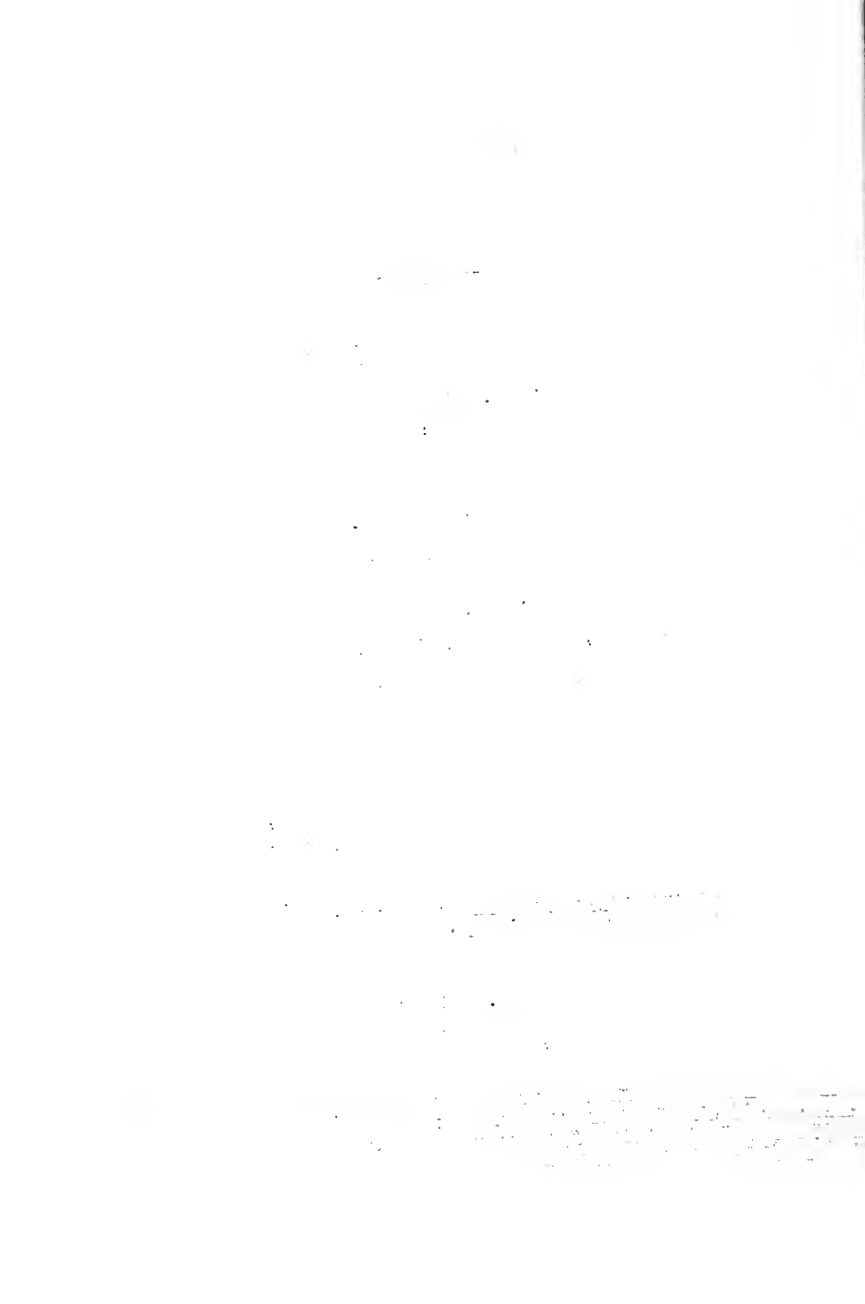
Translated from the German by Eric Benson,  
Donald Peet Cobb, and Horatio F. Stoll, Jr.

Source:

Aus dem Wanderbuche Eines Oesterreich-  
ischen Virtuosen, Leipzig, 1859

Cornel Lengyel, Editor  
San Francisco  
May, 1939

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of California; sponsored by the City and County San Francisco



## I L L U S T R A T I O N S

	<u>Opposite</u> <u>Page</u>
1. LOLA MONTEZ . . . . .	11
2. THE BIRD IN THE TREE, Op. 34 . . . .	26
3. STEVE MASSETT . . . . .	33
4. HENRI HERZ . . . . .	99
5. COUNT ALFRED PIERRE RONCOVIERI . . .	103
6. ELIZA BISCACCANTI . . . . .	117
7. KATHERINE HAYES . . . . .	121
8. MISKA HAUSER (with autograph) . . . .	126
9. ANNA BISHOP . . . . .	146
10. SENOR BOCHSA . . . . .	151
11. OIE BULL . . . . .	156
12. CRADLE SONG, Op. 11 . . . . .	178
13. MAP OF HAUSER'S ITINERARY . . . . .	21

1. The first of these is the fact that the	1
2. second is the fact that the	2
3. third is the fact that the	3
4. fourth is the fact that the	4
5. fifth is the fact that the	5
6. sixth is the fact that the	6
7. seventh is the fact that the	7
8. eighth is the fact that the	8
9. ninth is the fact that the	9
10. tenth is the fact that the	10
11. eleventh is the fact that the	11
12. twelfth is the fact that the	12
13. thirteenth is the fact that the	13
14. fourteenth is the fact that the	14
15. fifteenth is the fact that the	15
16. sixteenth is the fact that the	16
17. seventeenth is the fact that the	17
18. eighteenth is the fact that the	18
19. nineteenth is the fact that the	19
20. twentieth is the fact that the	20
21. twenty-first is the fact that the	21
22. twenty-second is the fact that the	22
23. twenty-third is the fact that the	23
24. twenty-fourth is the fact that the	24
25. twenty-fifth is the fact that the	25
26. twenty-sixth is the fact that the	26
27. twenty-seventh is the fact that the	27
28. twenty-eighth is the fact that the	28
29. twenty-ninth is the fact that the	29
30. thirtieth is the fact that the	30
31. thirty-first is the fact that the	31
32. thirty-second is the fact that the	32
33. thirty-third is the fact that the	33
34. thirty-fourth is the fact that the	34
35. thirty-fifth is the fact that the	35
36. thirty-sixth is the fact that the	36
37. thirty-seventh is the fact that the	37
38. thirty-eighth is the fact that the	38
39. thirty-ninth is the fact that the	39
40. fortieth is the fact that the	40
41. forty-first is the fact that the	41
42. forty-second is the fact that the	42
43. forty-third is the fact that the	43
44. forty-fourth is the fact that the	44
45. forty-fifth is the fact that the	45
46. forty-sixth is the fact that the	46
47. forty-seventh is the fact that the	47
48. forty-eighth is the fact that the	48
49. forty-ninth is the fact that the	49
50. fiftieth is the fact that the	50
51. fifty-first is the fact that the	51
52. fifty-second is the fact that the	52
53. fifty-third is the fact that the	53
54. fifty-fourth is the fact that the	54
55. fifty-fifth is the fact that the	55
56. fifty-sixth is the fact that the	56
57. fifty-seventh is the fact that the	57
58. fifty-eighth is the fact that the	58
59. fifty-ninth is the fact that the	59
60. sixtieth is the fact that the	60
61. sixty-first is the fact that the	61
62. sixty-second is the fact that the	62
63. sixty-third is the fact that the	63
64. sixty-fourth is the fact that the	64
65. sixty-fifth is the fact that the	65
66. sixty-sixth is the fact that the	66
67. sixty-seventh is the fact that the	67
68. sixty-eighth is the fact that the	68
69. sixty-ninth is the fact that the	69
70. seventieth is the fact that the	70
71. seventy-first is the fact that the	71
72. seventy-second is the fact that the	72
73. seventy-third is the fact that the	73
74. seventy-fourth is the fact that the	74
75. seventy-fifth is the fact that the	75
76. seventy-sixth is the fact that the	76
77. seventy-seventh is the fact that the	77
78. seventy-eighth is the fact that the	78
79. seventy-ninth is the fact that the	79
80. eightieth is the fact that the	80
81. eighty-first is the fact that the	81
82. eighty-second is the fact that the	82
83. eighty-third is the fact that the	83
84. eighty-fourth is the fact that the	84
85. eighty-fifth is the fact that the	85
86. eighty-sixth is the fact that the	86
87. eighty-seventh is the fact that the	87
88. eighty-eighth is the fact that the	88
89. eighty-ninth is the fact that the	89
90. ninetieth is the fact that the	90
91. ninety-first is the fact that the	91
92. ninety-second is the fact that the	92
93. ninety-third is the fact that the	93
94. ninety-fourth is the fact that the	94
95. ninety-fifth is the fact that the	95
96. ninety-sixth is the fact that the	96
97. ninety-seventh is the fact that the	97
98. ninety-eighth is the fact that the	98
99. ninety-ninth is the fact that the	99
100. hundredth is the fact that the	100

# THE LETTERS OF MISKA HAUSER

## Table of Contents

	<u>Page</u>
1. NOTE ON HAUSER.....	4-10
2. THE LETTERS OF MISKA HAUSER...	11-30
3. DRAMATIS PERSONAE: 1849-1855..	91-163
APPENDICES.....	167-177
BIBLIOGRAPHY.....	178
INDEX TO LETTERS.....	179-185
PRESS COMMENTARY	
ACKNOWLEDGMENT	

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2: LETTERS OF MISKA HAUSER: 1853

C O N T E N T S

	<u>Page</u>
LETTER ONE: January, 1853 . . . . .	11
America, ho! Hopes for fame and fortune. Barnum's betrayal. Ole Bull talks of going West. I leave for Panama. Storm at sea. Paradise and the Indians.	
LETTER TWO: March 15, 1853 . . . . .	18
I arrive before I get there. By horse and mule to Granada. At the Portals of Eternity. Habits en voyage. San Francisco harbor.	
LETTER THREE: March 15, 1853 (Cont'd.) . . . . .	21
Friends at the dock. I meet Kate Hayes. Lawlessness, greed, speculation. I see the opera, <u>Martha</u> A French Count. "Bird in the Tree."	
LETTER FOUR: April 1, 1853 . . . . .	28
I organize a quartet and orchestra. A philosophical digression. Lola Montez in San Francisco. Artists who forsake the ideals of art. My viola player dies of indigestion.	
LETTER FIVE: April 15, 1853 . . . . .	37
Gambling houses cause misery. How croupiers entice me. A Chinese holiday. Two successful Hungarians. The story of gold. The Woodworth concert.	

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## 2: LETTERS OF MISKA HAUSER: 1853 (Cont'd.)

LETTER SIX: May 4, 1853 . . . . .	<u>Page</u> 47
Lola plays a prank. I am chivalrous. The quartet once more. A fire. Six families destitute.	
LETTER SEVEN: May 20, 1853 . . . . .	53
Sacramento again. Lola dances. The house roars. Lola berates the crowd. I play. Lola curses her serenaders. The Sacramento fire. An incident aboard the <u>Confidence</u> .	
LETTER EIGHT: June 6, 1853 . . . . .	62
A Fourth of July celebration. A Chinese parade. Indian warfare. Is it a side show or a train of mourners?	
LETTER NINE: June 28, 1853 . . . . .	70
I make friends with the Chinese. Some Chinese cus- toms. The Union Hotel goes up in smoke. I am pre- sented a gold medal.	
LETTER TEN: July 12, 1853 . . . . .	77
Duels. A doctor is shot. The case of the "Miska Hauser" Barber Shop. A tiger interrupts my "Bird in the Tree." Poor musical fare in San Francisco. I leave for South America.	
POSTSCRIPTS FROM AUSTRALIA . . . . .	84

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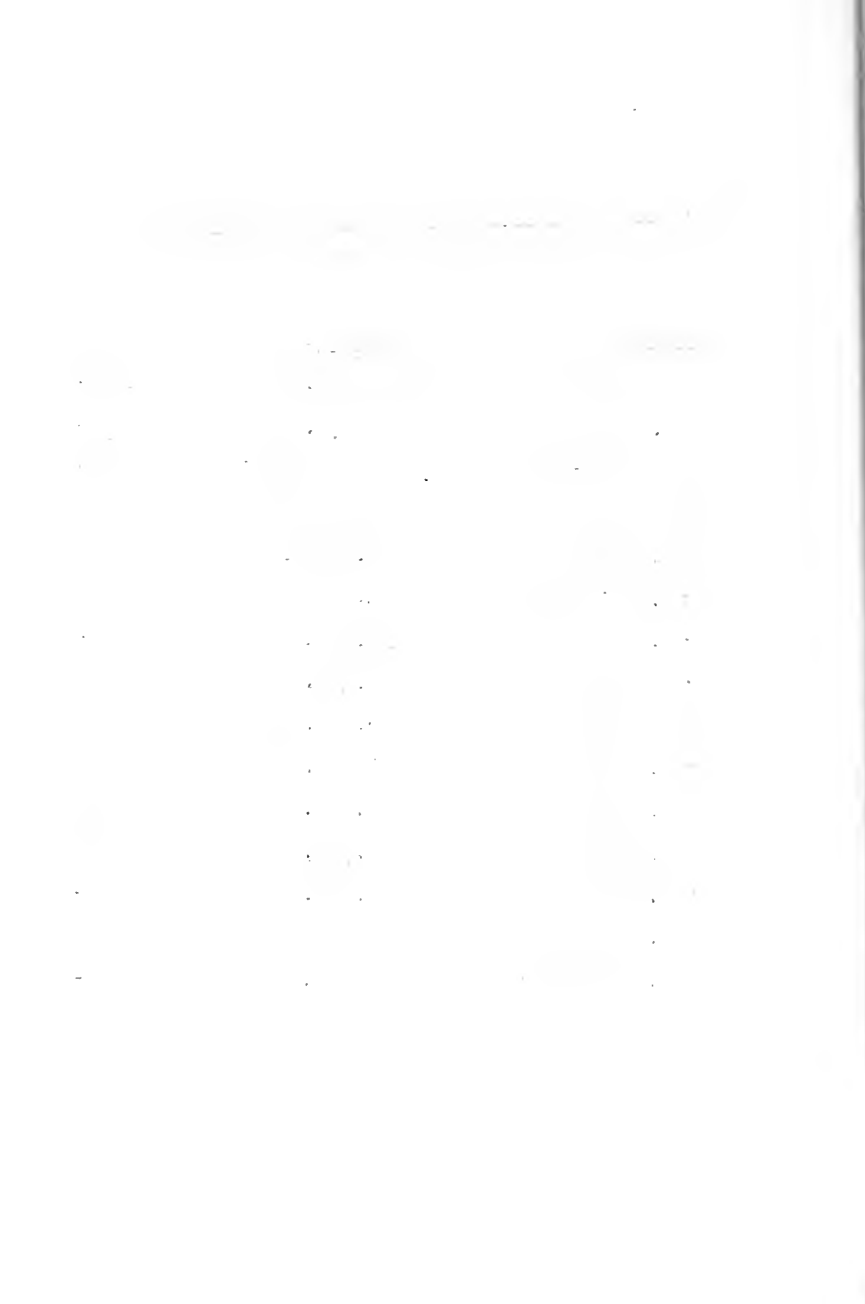
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3: D R A M A T I S P E R S O N A E: 1842-1855

(Supplementary Biographies)

<u>Artist</u>	<u>Local Debut</u>	<u>Page</u>
1. Massett	June 22, 1848	92- 97
2. Herz	Feb. 26, 1850	98-101
3. Roncovieri	Apr. 2, 1850	102-105
4. Loder	Mar. 22, 1852	106-110
5. Evans	Mar. 22, 1852	111-115
6. Biscaccianti	Mar. 22, 1852	116-119
7. Hayes	Nov. 30, 1852	120-124
8. Hauser	Feb. 9, 1853	125-132
9. Koppitz	Apr. 13, 1853	133-136
10. Montez	July 27, 1853	137-140
11. Herold	Aug. 13, 1853	141-144
12. Bishop	Feb. 7, 1854	145-149
13. Bochsä	Feb. 7, 1854	150-154
14. Bull	July 24, 1854	155-159
15. Strakosch	July 24, 1854	160-163



MISKA HAUSER (1822-1887)

Chronology

- 1822 Born in Pressburg, (Pozsony)  
Hungary  
1834 Studied at Conservatory of  
Vienna, under Boehm and Mayseder

aet. 18-27 Virtuoso in Europe

- 1840-48 Eight year tour of Europe  
1848 Return to Pressburg; preparation  
for tour of France and England  
1849 Concert in London

aet. 27-31 Arrivé in America

- 1850-53 Recitals in United States, Canada,  
Havana  
1853 Triumph in El Dorado

aet. 33-45 World Traveller

- 1855 Encounter with Lola Montez in  
Australia  
1855-65 Travels in China, Turkey, Italy,  
Germany

aet. 43-65 The Country Gentleman

- 1865-87 Retirement at Pressburg  
Dec. 3, '87 Death at age of sixty-five

### 2.1.1. *General*

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The second part of the study was a detailed analysis of the effects of land use change on biodiversity. This was done by reviewing the literature on the topic and by conducting a meta-analysis of the data.

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## N O T E

Miska Hauser was but one of a colorful band of celebrities who came to San Francisco during the early gold rush era. His motive was frankly mercenary. P. T. Barnum, his agent in the East, was unfairly exploiting his talent, he felt, so the young violinist broke loose to make his fortune in rich and pleasure-hungry El Dorado.

His San Francisco letters -- besides revealing a kaleidoscopic view of night life in the riotous mining town -- present a delightful portrait of the all-too-human artist, a combination of the charlatan and the virtuoso -- Hauser himself at thirty.

Before he came to San Francisco, Hauser spent his early youth as a concert violinist touring the capitals of Europe. He had graduated from the Vienna Conservatory where he studied with Boehm and Mayseder.

But concert tours in Europe were becoming increasingly unprofitable for the virtuoso. There were ominous underground revolutionary rumblings throughout the continent in 1848. After the imprisonment of Napoleon at Elba, a dark period of reaction had set in. The men in power, the ministers and hereditary kings, were trying to hold down the lid of a tremendous steam boiler while at the same time stoking the fires beneath it. Presently, boiler, lid, and men were blown to the sky. Riots broke out in Paris on February 22, 1848. Guizot resigned; Louis Phillipe abdicated. A provisional government was set up and a republic proclaimed. But this

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was not accomplished without bloody battles in the streets, and the black "Days of June" when hungry workers who demanded work were slaughtered.

After the spirit of revolt had quieted, the violinist set out with bow and fiddle the next year, 1849. The atmosphere of Europe, however, was still too unsettled. Audiences in France and England failed him. Empty halls met his recitals. Critics hid him in small type on back pages. At the close of the year he stood bewildered and bankrupt, contemplating a Europe he never dreamed to see. "Escape!" was the one idea which came to him in this distress. The New World was the answer. It was the answer to thousands of Germans and Frenchmen of the time.

Hauser arrived in New York in 1850, toured the eastern states, and became one of Barnum's protegees. To escape his greedy benefactor, he was presently preparing to brave the perils of a journey to El Dorado.

Of all the talented musicians and professional entertainers who came during the gold rush, Hauser alone cast his impressions in a memorable literary form. It was in San Francisco that he began to write the letters to his brother, Sigmund Hauser, in Vienna, who in turn gave them to the Ost-deutsche Post in that city. They were no casual brotherly notes but carefully, even shrewdly composed with an eye to a wider audience. Europeans were hungry for the slightest scraps of rumor and information about the new goldfields. For the



adventurous the letters were Baedekers to the future; for others they provided vicarious escape into a new world of romance.

After appearing in the Vienna Ostdeutsche Post, they were gathered in book form in 1859 by a Leipzig publisher and enjoyed a widespread popularity -- though but briefly. Soon the book was out of print. Considering that it is perhaps the richest single source of early San Francisco musical history it is curious that it should wait until now for translation.\*

## II

What best preserves the freshness of Hauser's letters is perhaps their objectivity. Hauser was keenly aware of his environment; he contemplated it with detachment. The formal discipline he had undergone in one medium of art was a most evident influence on his literary composition. And in his letters one may also discern the decorative quality of his general musical style -- his fondness for trills and frills and embellishment, the pen-pricks of pointillism and the small tools of appoggiatura.

Preluding his arrival in El Dorado, for example, he composes enroute passages descriptive of the Indians of the hot paradisiacal islands in the West Indies. On this theme he

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\*Excerpts have been translated by A. M. Abell in the Musical Courier, 1909, the only known attempt.

[illegible]

After a meeting in the living room, the  
were gathered in the living room and  
enjoyed a very pleasant evening.  
The book was read at night. The  
the representative of the local  
tory it is obvious that it should be  
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[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

Country, 1900; the only one of the kind in the world.

embroiders within a few paragraphs the most diverse information -- inventing impromptu variations botanic, historic, topographic, economic, ethnic and etiologic. Yet clarity is preserved, lightness and form. Similarly in his impressions of life in early San Francisco, the gambling dens, fires, festivals, funerals, Chinese customs, and the details of his peculiar platonic, yet passionate, relations with Lola Montez, remain clear and vivid in spite of the ornamentation.

But his detachment was not altogether Olympian. Hauser's letters are throughout colored by a malicious irony, at times almost of Heine's calibre. It is an irony characteristic of the maturing sentimental soul, the inverted romanticist, the naive yet worldly idealist. Hauser's intellectual culture was largely literary, his outlook a part of the early nineteenth century German romantic Weltanschauung stemming from Rousseau and flowering in Goethe and Schiller.

To furnish a supporting cast to our hero, a group of short biographic sketches concludes the volume. The gallery of musical portraits includes personalities with whom Hauser came in contact during his one year stay in San Francisco, leading local personages and international celebrities who formed San Francisco's transient art colony of the time.

### III

With the Letters of Miska Hauser, the music research series presents what may be called the third part of a trilogy on the musical background of the Gold Rush era.



The first book in the series, Music of the Gold Rush Era, attempts to give a cross-section of the city's entertainment life during its most turbulent, chaotic and riotous period, a decade when more music was performed and more murders committed in San Francisco than in any other city in the States.

The second volume, A San Francisco Songster, furnishes the actual text of the vivid balladry sung by the Forty-niners. It presents directly the broad emotional substratum, the sentiment motivating the boisterous gold-hungry mass that made up a large part of San Francisco's early population. The ballads serve as lyric footnotes to the city's dramatic history.

The third offering, The Letters of Miska Hauser, presents a typical visiting virtuoso of the time and complements the strict historic monographs with the portrait of a musical figure of vitality, humor, and interest.

Generally, research of this type, conducted on an emergency basis and involving for the most part the ferreting out of fact in dusty files, pink-ribboned packages of faded letters, old scrapbooks, obsolete directories, diaries and yellowed newspapers in the basements of public libraries, may well be considered a form of intellectual pick-and-shovel labor. Yet order and pattern may be discovered in the most dismal mountain of rubble. And research such as this need not be mere ant-work, a laborious compilation of trivia. Selection

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itself is a form of criticism. Arrangement may be interpretation. Limitation of field can prove conducive to a concentration of fact and a conciseness and clarity of presentation.

It is hoped that for the general reader, the student and the regional historian these volumes will make available useful information on the social and cultural life of the time and provide the basic research on one phase of the period. For the biographer they supply vital data on a score of colorful personalities. For the writer of historical romances, they may furnish theme and background for treatment in imaginative literary work. The field is rich and as yet hardly touched.

C. L.

May, 1939  
San Francisco





*Lolo Montez*



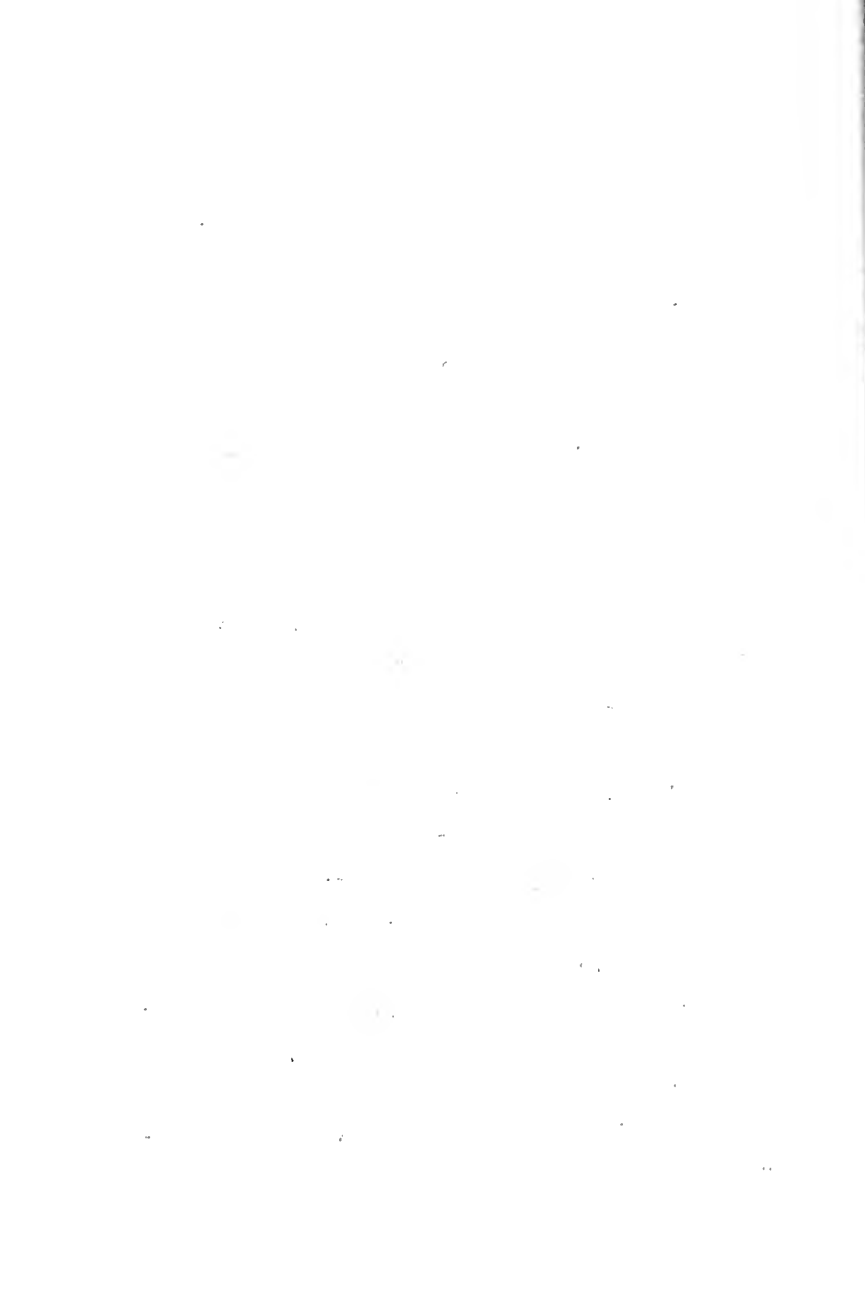
LETTERS OF MISKA HAUSER: I

En route to San Francisco  
January, 1853



Many years of touring Europe convinced me at last that there were no more opportunities left -- at least not for the virtuoso. The Hesperian fields had been stripped of their golden fruit -- so I packed my violin in a waterproof case, made a small package of my hopes, and sailed across the sea. America, I said to myself, is not yet spoiled and there perhaps I shall make my fortune.

I toured the States four times; I traveled to Canada and Havana; I played ten and twelve times in places. "What nice receipts you must have had!" you may be thinking -- but not at all! I, an unbusinesslike novice, a greenhorn -- made a trifle while my agents got it all. Such shrewd people as Barnum don't say, "You are an artist and you shall be paid according to your merits," but -- "An artist? It is hard to market your talent. You must put yourself in my hands and permit me to squeeze your possibilities to the last drop!" In this country they do not limit the slave trade to negroes.

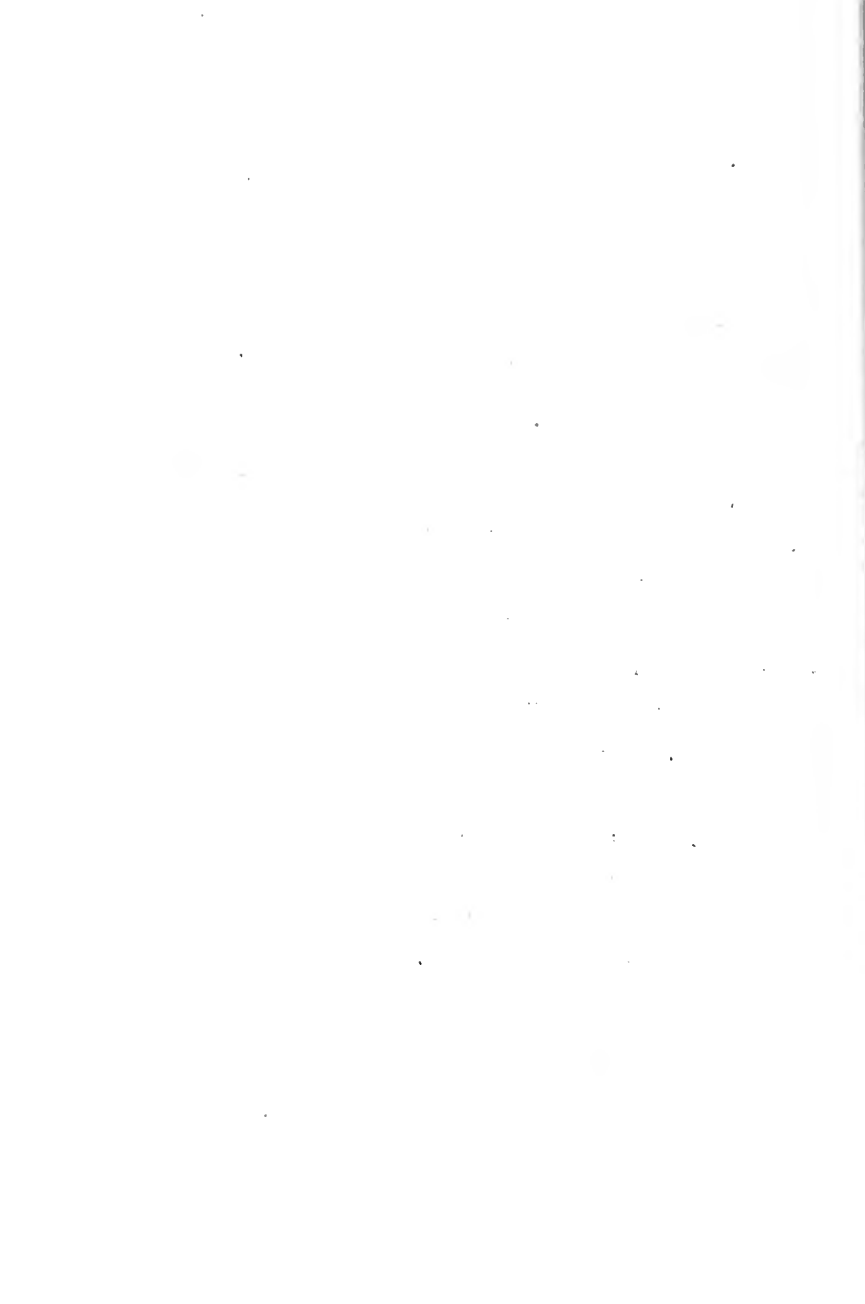


Suspecting my own worth, I tore loose from these dealers in souls. Since they had already done enough to make me hate the eastern part of the United States, I decided to go to California. Though Henrietta Sontag made me an offer to travel with her and a favorable contract to boot, I turned her down.

With an idea of engaging a singer to accompany me on this journey, I went to Philadelphia and while there I ran across Ole Bull. He told me of his own plans to go to California and make his violin draw to him a stream of California gold. He spoke of it with such an air of certainty, as if he had already accomplished it, so I hastened my departure. Since in my hurry I could not locate a singer, I decided instead to take Laveneau, a pianist.

We left New York harbor the first of January on board the Baltic and were swiftly borne out to the sea.

Among the passengers I found many acquaintances. For twelve days we sailed on the Atlantic; then we passed the islands of Cuba, Jamaica and Haiti. It was a glorious, uplifting sight to see before us in the night the island of Cuba, lighted by the clear rays of the moon, whose magic sheen was poured out over the placid sea. How insignificant





are the joys of art compared to the joys of Nature which one first knows how to appreciate only when all the senses are refined.

On the twelfth day we sailed into San Juan del Norte. Once a long time ago I had seen a picture of its tiny harbor in a penny magazine and I recognized the place instantly. Here America really begins. Its luxuriant and abundant plant and animal life, its variety, beauty, and tints make one gasp who comes from a northern clime. Palm trees, cocoanuts, and cactus abound, and naked Indians inhabit the hot paradisiacal isles.

We were housed in rough huts which had been slapped together and curiously named 'Hotels,' although I could find no evidence in their interiors that this was what they were. The humane consideration of some speculator did not let us down on refreshments. Even champagne could be had at exotic prices.

After twenty-four hours of celebration the hour of departure came. We were put on board small ships. The owners had not felt the need for making class distinctions and so had not provided any beds. Diogenes' tub would have been much more comfortable and desirable in such a long sea voyage than one of those ships. After a happy passage through many small waterways we arrived at the Isthmus on January 14th, at ten o'clock in the morning.



Indians came near and offered to the passengers the most delicious fruits. They were repaid by trinkets. Never have I seen such ugly, dirty people. Nature seems to have taken beauty from the higher beings in order to give it to the plants and animals in fuller abundance.

From here we made our way to San Juan del Sur, where we found a few houses and stayed overnight. Canoes piloted by Indians took us through the Isthmus the next day and all the night. Here and there a crocodile greeted us as we passed and after a couple of days our Argosy ended at our Ithaca, Nicaragua.

In Nicaragua, which is still inhabited by naked Indians, it is unbearably hot and I could not help thinking of home, where winter was setting in; and picturing all the ice and snow, I felt still hotter then. Fourteen days ago I had been in New York and right in the midst of winter -- and now, under a blistering sun in the tropics! In place of winter coat I wore a thin white jacket, the lightest pair of trousers and a broadbrimmed Panama hat; add my corpulence to this picture and you have the perfect portrait of a round fat sailor.

After a brief stop in Nicaragua, we boarded a large steamer and sailed for Panama. The size of the new accomodation partly made up for the hardships we had gone through in the small boats.

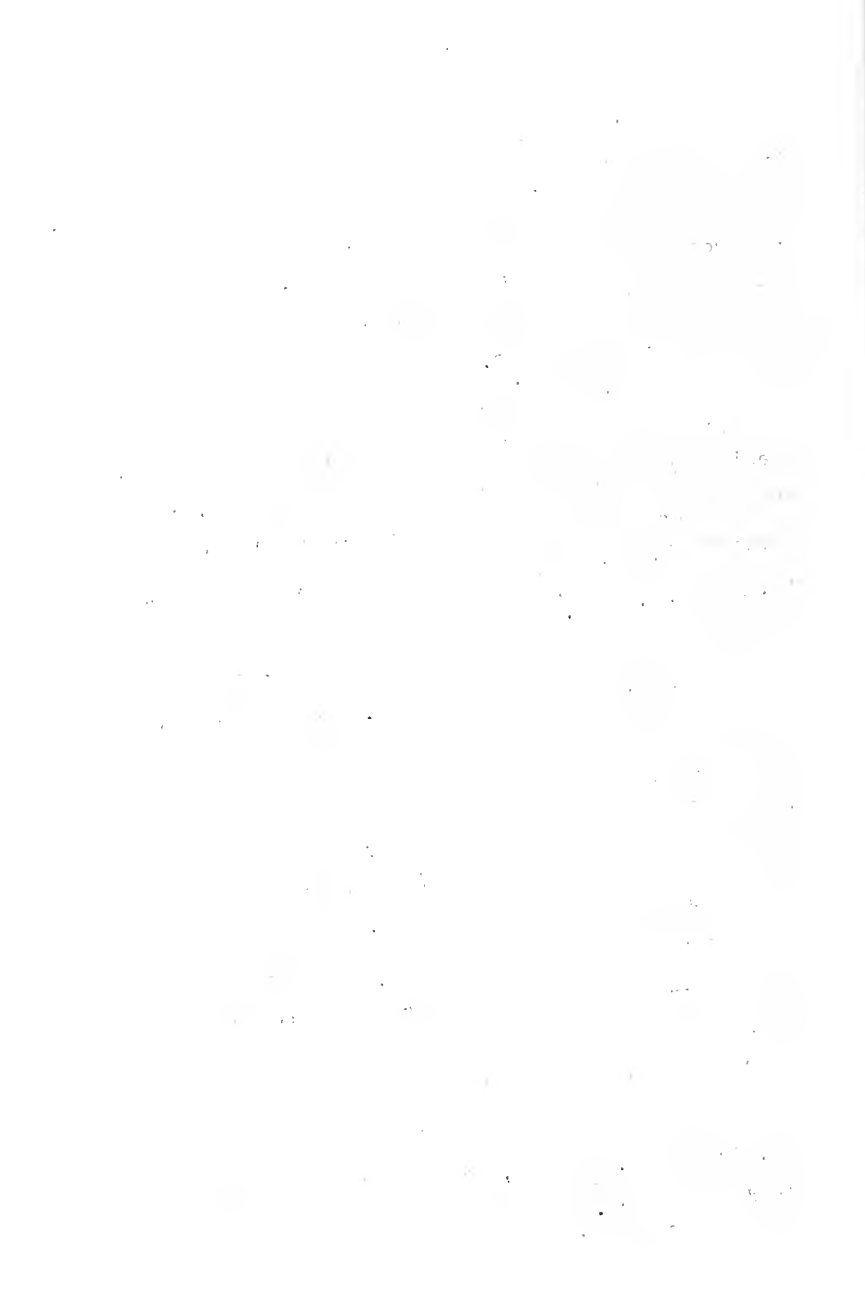


In Panama it was not possible for us to dock, because a storm had whipped up a heavy groundswell in the sea, and we turned back to a bay that was protected by two mountains. Although the sea was less wild there, landing was effected only after all the means at the captain's command had been bent to its accomplishment.

What a paradisiacal view opened before our eyes! While it stormed and boiled out upon the sea, the most delightful silence prevailed here. The birds were singing, the monkeys were clambering joyfully in the trees. Nature was clothed in her most luxuriant colors.

After we had landed and promenaded in the most beautiful gardens on earth, wild Indian boys swarmed about us offering fruits and flowers; and a few hours later a larger crowd of natives gathered about us in admiring astonishment. Their degenerate state is evidenced by a crawling, slave-like humility which was expressed by every move, although we should not omit mentioning our superior numbers -- we were over 400 -- and the cannons which thundered from our ship.

The predominantly melancholic temperament of this race may be accounted for by their vegetable diet. Our hopes, our joys, our sorrows are unknown to this strange race. And it seldom happens that tears



will brighten their eyes or smiles light their faces. This remarkable people can stand terrible torture without wincing or without letting a cry become audible. Their stoical power of self-control can only be overcome by anger, revenge, or jealousy. They seem unfit for hard labor. The immigrant Europeans, gold-hungry and heartless hypocrites, despite this, try to force them to hard work and consequently witness natives dying due to the rigour of the tasks imposed... This is an outrage.

So vigorously does the vegetation grow here that human beings cannot live and work undisturbed. If buildings are not kept well-cleared, they soon become hills of green and waving plants. With creeping, relentless force the plants drive their branches into the cracks and crevices, and stone by stone, the buildings fall apart.

While twenty of us were taking a siesta under the shade of a gigantic palm leaf, I had ample time to linger over impressions of nature. America has an immense wealth locked in her soil -- and yet it is unused, unknown, neglected. They need farmers in America, and not prospectors. This soil has been waiting centuries in vain for expert husbandmen. The real owners of this immense territory, the natives, show neither the ability nor the

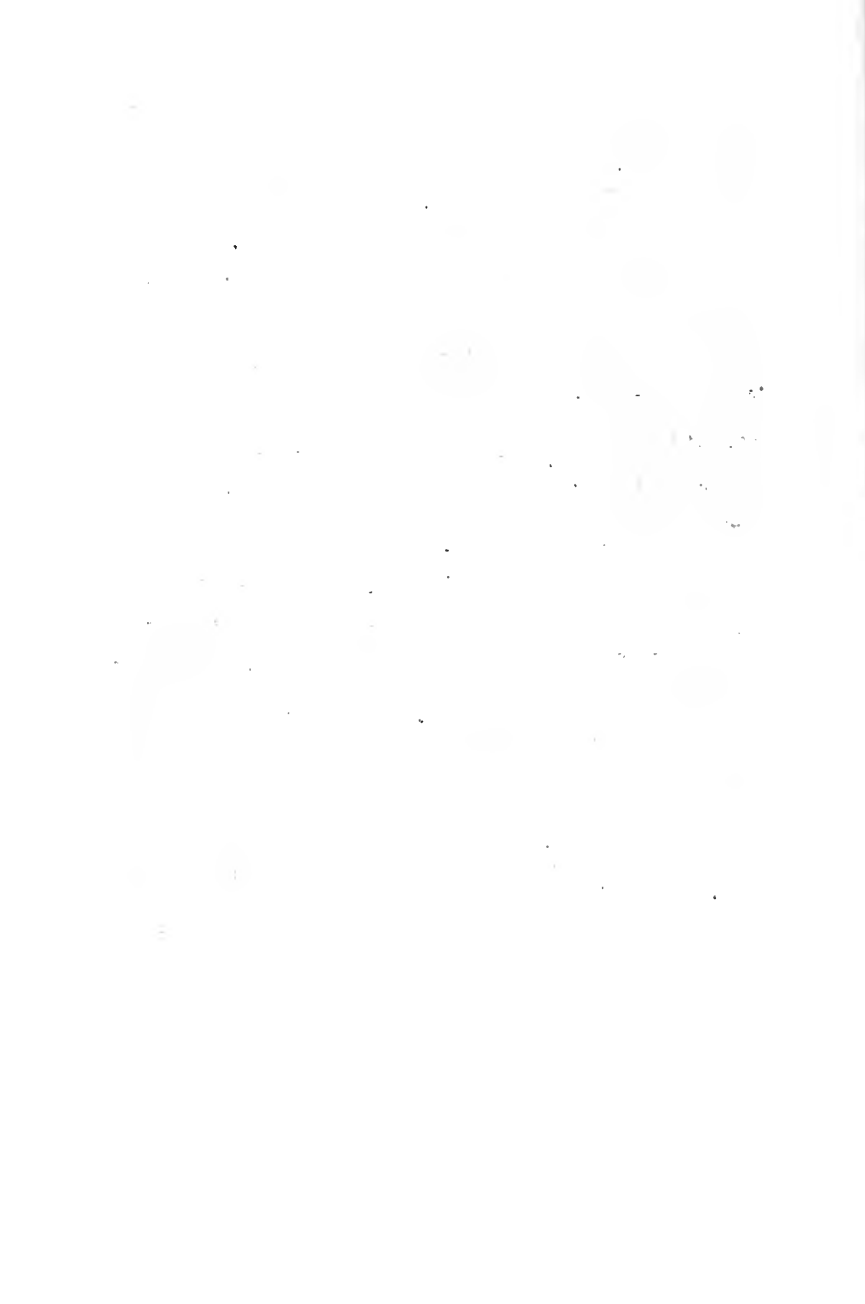




enthusiasm to begin the great task of cultivating their lands. An Indian has never tilled the soil out of his own initiative, and has always looked upon agriculture with a stupid contempt. He is content with his hunt and his feasts and war -- a highly respected calling. So it is that only a few natives are satisfied with the joys that their paradise brings, for they have to exist by the fortunes of the day. Yet their land might bring wealth and happiness to millions of human beings!

After two days, the storm calmed down and once again we boarded the ship. The natives howled as we put out -- that was their way of saying "good-bye" -- and it was with a certain melancholy that I watched the land disappear. We had lost three days, but we were happy that the storm had been avoided.

We sailed the whole night and arrived in Panama at ten o'clock in the morning of the next day. We put up in a comfortable hotel and there met travelers who had just arrived from California.

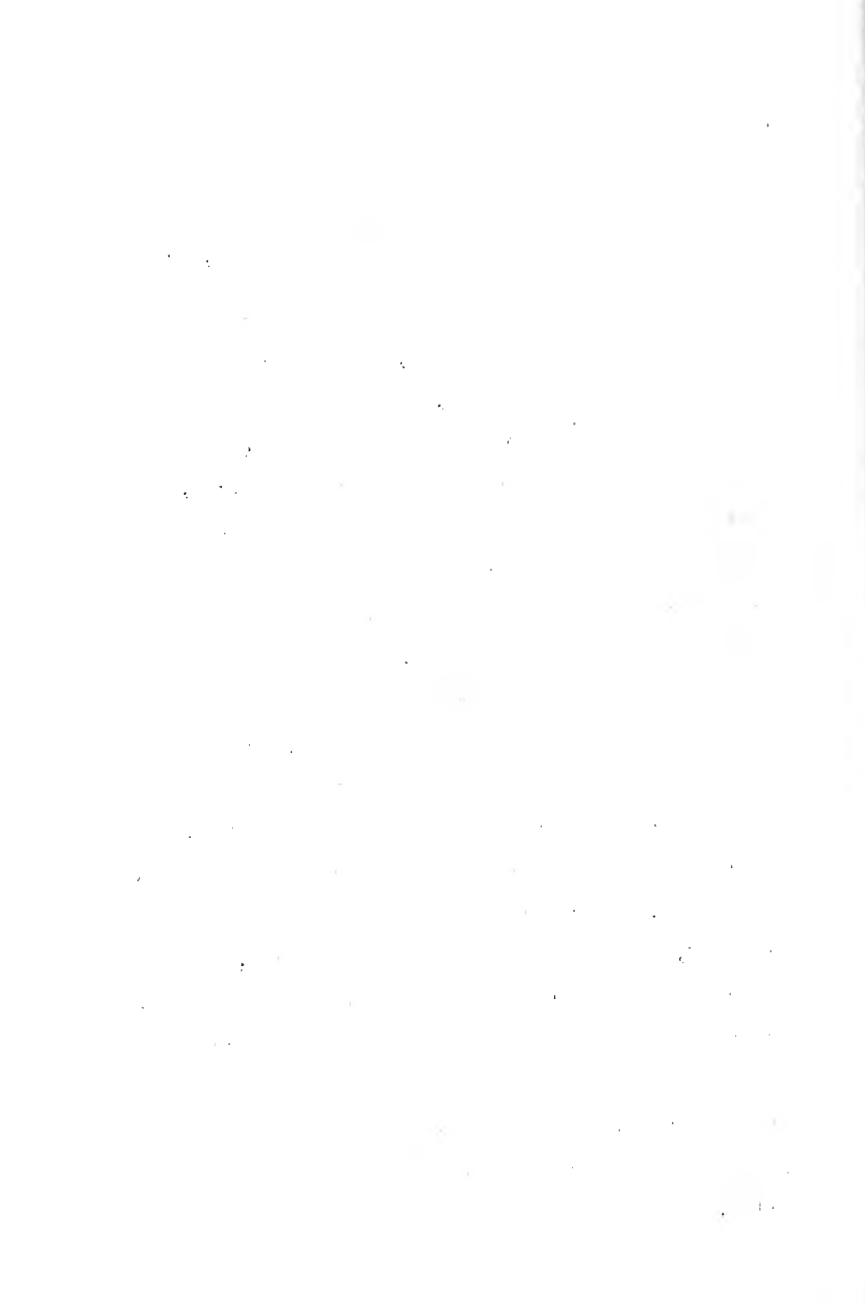


## LETTERS OF MISKA HAUSER: II

En route to San Francisco  
March, 1853



Among some newspapers I found in Panama, I discovered one in German, and read a notice of my arrival in California. In order to make good these notices, we mounted the horses which were waiting for us and which convinced me as well as my traveling companions in an unfriendly enough manner that we had not yet arrived. One thousand mules served to carry us and our effects across the Isthmus of Panama, but at an enormous cost, for the more passengers there were the more money was demanded of them: there were 400 passengers on this trip. We had to pay one dollar for every pound of baggage. My violins, which like a wife one must never lose sight of, I took with me on my own horse, having one case on each side of me and one atop the saddle. To avoid being laughed at by the others, for I had never been on horseback in my life, I rode on ahead of the caravan. We reached Granada after a torturous journey of twelve German miles -- fifty English miles. A mere hut would have seemed a palace to us



after such torture; imagine our surprise then, to find a splendid hotel! From the windows of this palace I saw for the first time the Pacific Ocean. It was a great and memorable moment: it seemed to me as if I stood at the Gates of Eternity.

Refreshed and strengthened we went on board the steamer 'Brother Jonathan,' a big and elegantly appointed ship. The dining hall was finished in blue velvet and silver, and the salons red velvet and gold. I had a cabin all to myself and was made much of by the captain and other officers. I made myself comfortable, unpacked my violin and went about in dressing gown and slippers all day, practising and composing, gave a concert for the benefit of the sailors, which netted \$300. The entire company of passengers applauded this novel sort of entertainment and I in turn felt satisfied because I had entertained the crowd.

On the fifth day of our voyage the captain gave such a magnificent banquet and ball I thought I was in a big city. I was overwhelmed with attentions from all on board; they treated me like a spoiled child, forced me to eat the choicest foods and to drink the best wines and champagnes. To top it all off, the captain asked for a portrait of myself as a memento, which he hung, framed in gold,



in the dining salon, and all who were present, applauded generously.

So the days slipped by in Saus und Braus, while the steamer held its course through the Pacific. On a sphere as large as our earth the surface of the ocean appears to the eye as a uniform horizontal plain. Apart from all the proverbial uncertainty of the element, regardless of the eternal motion of the waves, the true and dominant feeling that comes to any traveler who entrusts himself to the sea, is nothing but an everlasting monotony. Only the cry 'Land!' relieves the feverish impatience. You can imagine how we felt when, after a twelve-day voyage, we docked in San Francisco on February 2nd.





## LETTERS OF MISKA HAUSER: III

San Francisco  
 March 15, 1853  
 (continuation)

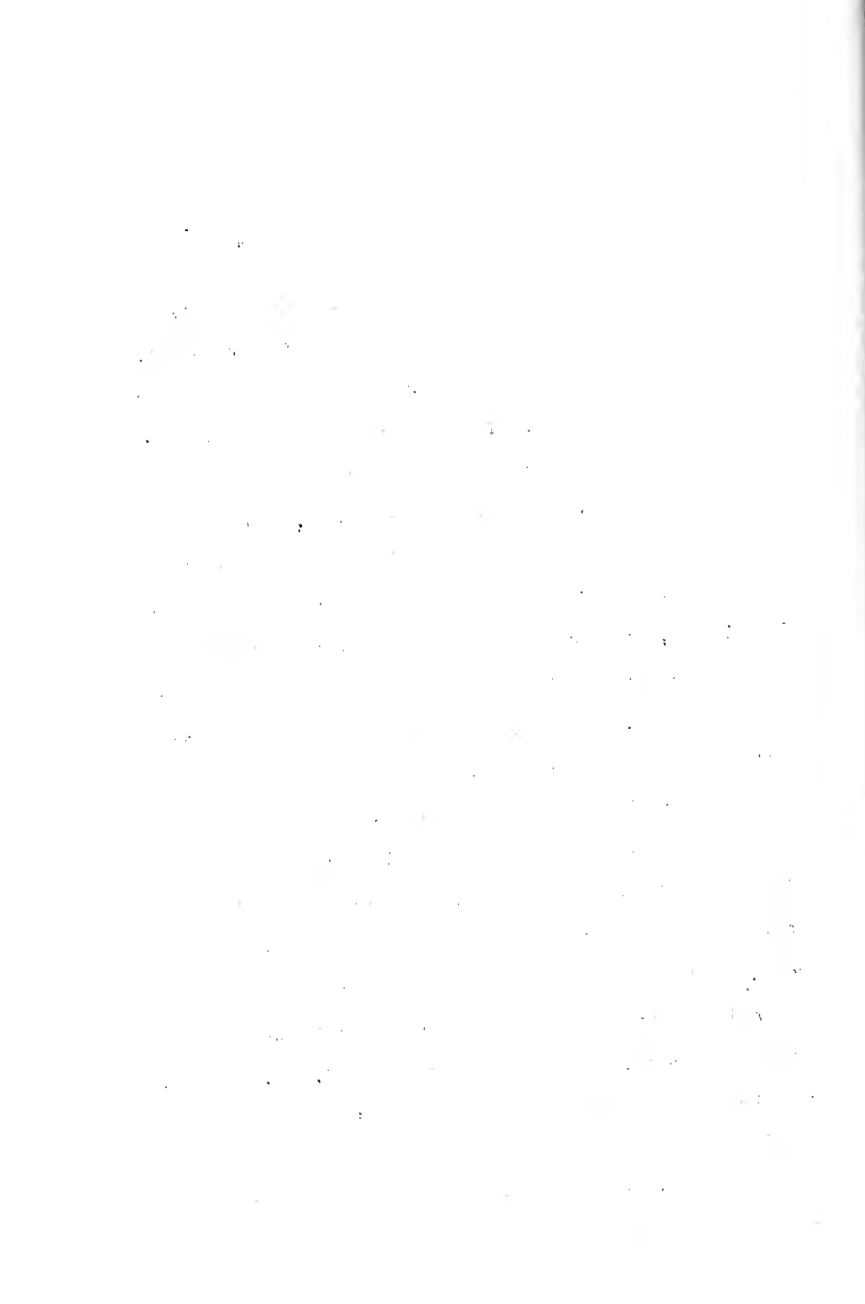


The harbor of San Francisco is the most beautiful in the world. Nature has done so much for her that this city promises to become in a short time one of the greatest on earth. I was de-

lighted on arriving to be received by a deputation of friends. I was taken to the same hotel where the singer, Katherine Hayes, was stopping; she was so glad to see an old acquaintance that she hugged and kissed me. It was just seven years that we concertized together in Christiania and one year ago that we were in New York together.

During the past year Miss Hayes has earned with her singing half a million dollars; here she is overwhelmed with gold in the real sense of the word. But for her own personal intervention, it would have been impossible for me to secure a seat at her concert. The prices were \$10, \$5, and \$3, and in Vienna they complain of having to pay three gulden.

The city is full of concertizing artists and all of the larger halls have long since been

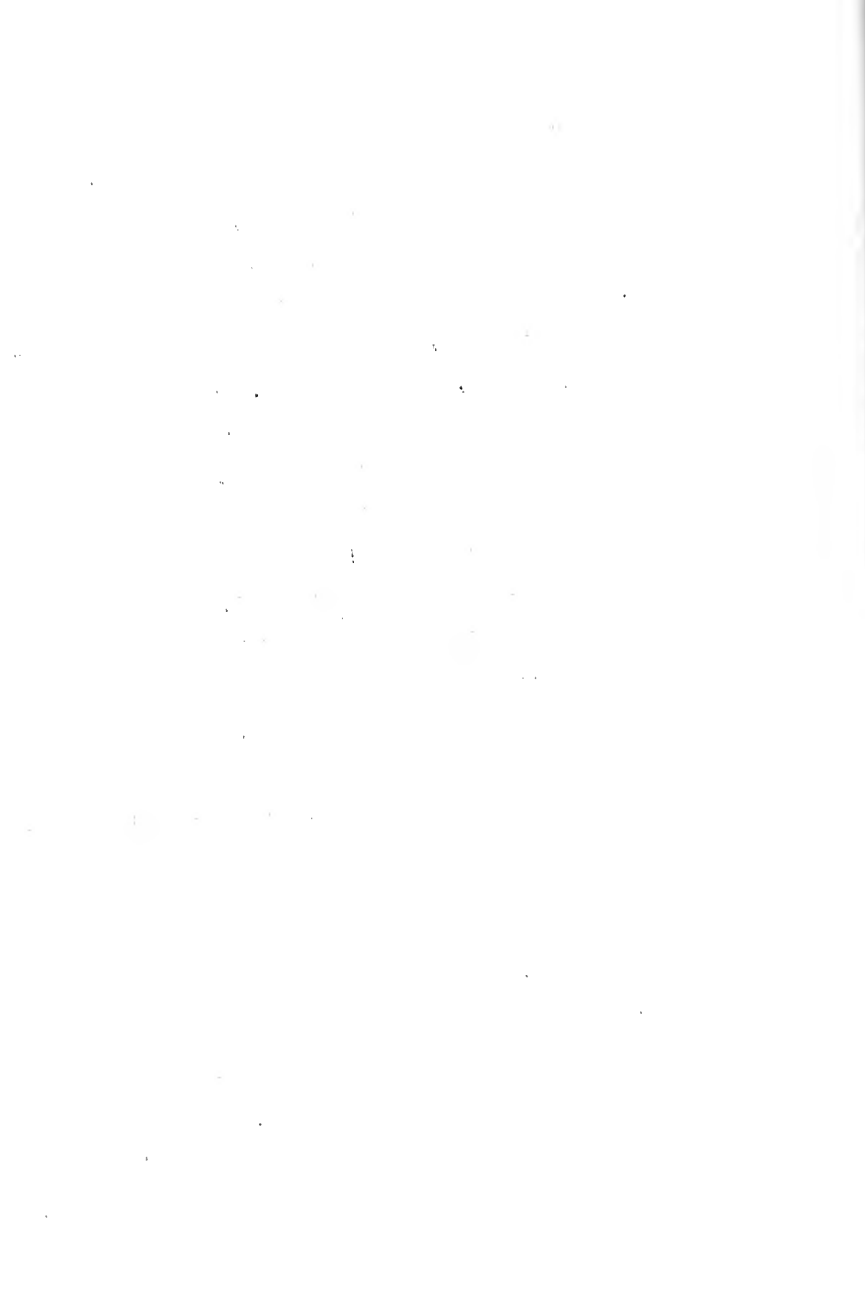


engaged, so I was forced to take a small theater for my first concert. The number of concert-givers, who all hope to become rich here, seem steadily to be increasing, like the Chinese, who already number 10,000 and who have their own theater company. There are about 6,000 Germans here and the rest are English, French, Spaniards, etc. I even found five Hungarians, who honored me with a call; they arrived only recently but are already rich.

In spite of all this I should be glad to turn my back on America! But the magic power of gold holds me to California's soil. Selfishness is the divinity which is worshipped here: murder is an everyday occurrence, and anyone who intends to stay here in this well-advertised El Dorado for any length of time would do well to contemplate the heavens at night from the windows of his hotel room.

Also I would like to note that a night session with the young Followers of Communism (mit den Juengern des Kommunismus) will give one ample opportunity to practice the art of self-defense. We don't have any police, and no one would ever think of trying to detract from the heroism of the attacked by giving any sign of help.

I am on good terms with the city's elite and have been treated with exceptional consideration.



Only four weeks have gone by and already I have given my sixth concert.

Expenses exceed my highest estimate. In spite of invitations I still spend \$30 daily. It costs fifty cents to have one shirt washed. I have seen so much gold passed around that I have almost been blinded. Those who do not mine for gold themselves try to gain by other adventurous speculations. "Ghost-knockers" and fakirs, modern Don Quixotes, pick-pockets, orators and hawkers, celebrated ballet dancers and monkeys from Brazil, virtuosi and parrots -- one and all join the feverish dance of speculation. But the golden shekels are golden shackles! Well for him who has the power and the strength to shake himself free of their chains.

The city is made up of wooden houses, and I hardly dare to leave my living quarters for any length of time, because we have fires daily. Some of them are caused by the carelessness and laziness with which everything -- more or less -- is done here; others are incendiary, prompted by carelessness, revenge, or desire for new speculation. In this way an indescribable hardship has been brought about. Within a few hours whole sections of the city have been razed to smoke and ashes, and new buildings -- while the debris still smoldered -- have been

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's annual message to Congress, which is a key document in the history of the United States.

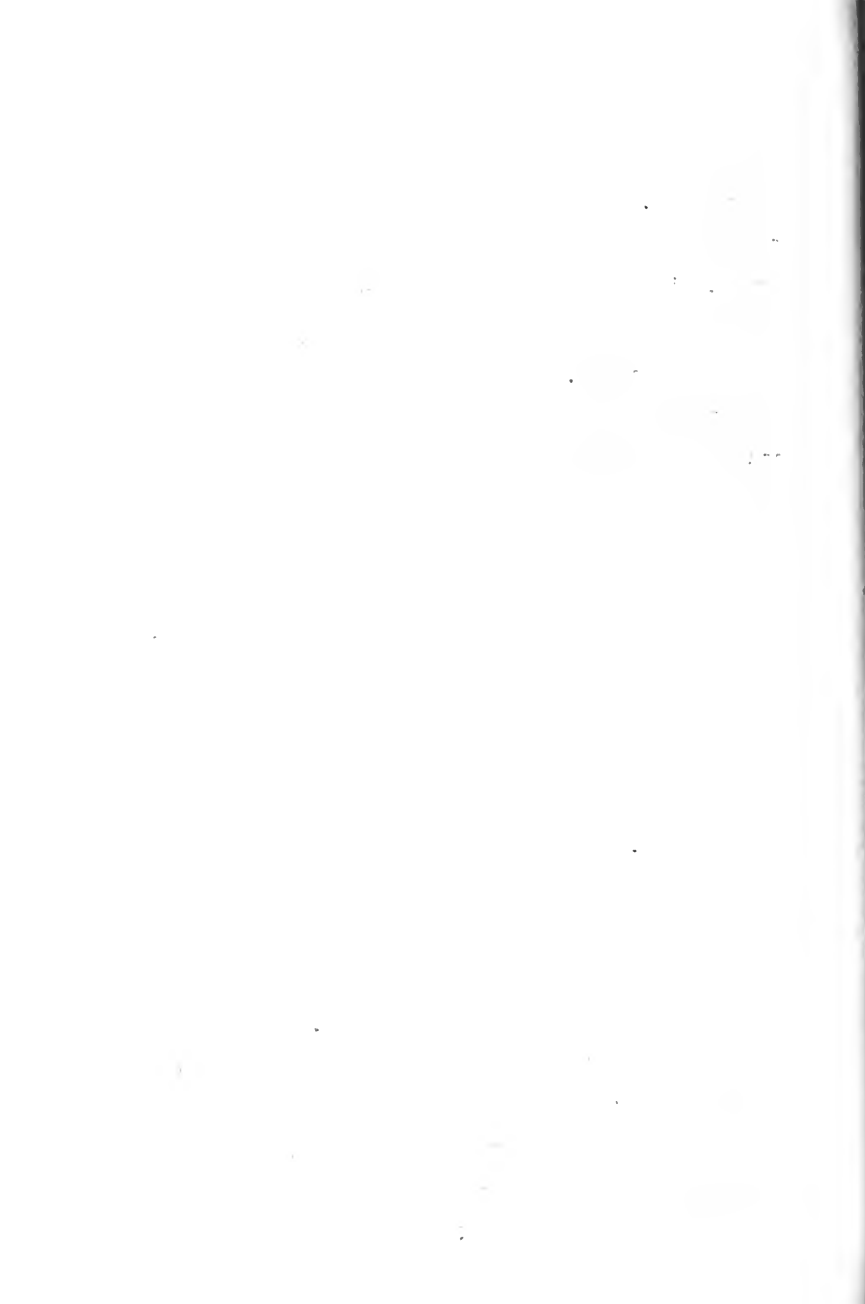
2. The second part of the document is a report from the Secretary of the Interior, dated January 10, 1862. It is a very important document, as it contains the Secretary's annual report to the President, which is a key document in the history of the United States.

3. The third part of the document is a report from the Secretary of the Treasury, dated January 15, 1862. It is a very important document, as it contains the Secretary's annual report to the President, which is a key document in the history of the United States.

started. It is astonishing what happens in such a short time. Overnight comfortable houses spring up; overnight people grow rich and overnight poor again. "Action" has become their ten commandments and the great god of action is Mammon.

Poetic, fantasy-gifted (phantasie-begabt) natures, artists and men of culture will find a more congenial atmosphere in any garrett upon the Continent than here where all dreams of human virtue and greatness seem to have been dissolved by greed for gold. How rich is this land! How much more it is favored by the Creator over all other countries of the earth! But how little the people respond to nature! The mild breezes blowing from the ocean make the climate healthful, and the relatively low hills would ensure the farmer rich harvests year in, year out.

The European, when he settles in this new region, begins modestly, full of worry and anxiety; every step he takes is half-hearted and slow, like a thief whose conscience bothers him. And looked at in a true light, what else is he but a common, clutching thief, whom nothing but evil passions brought here? All he looks for is gold, faithless and illusory gold, and how quickly that leaves one who enjoys what it brings! If he does not spend





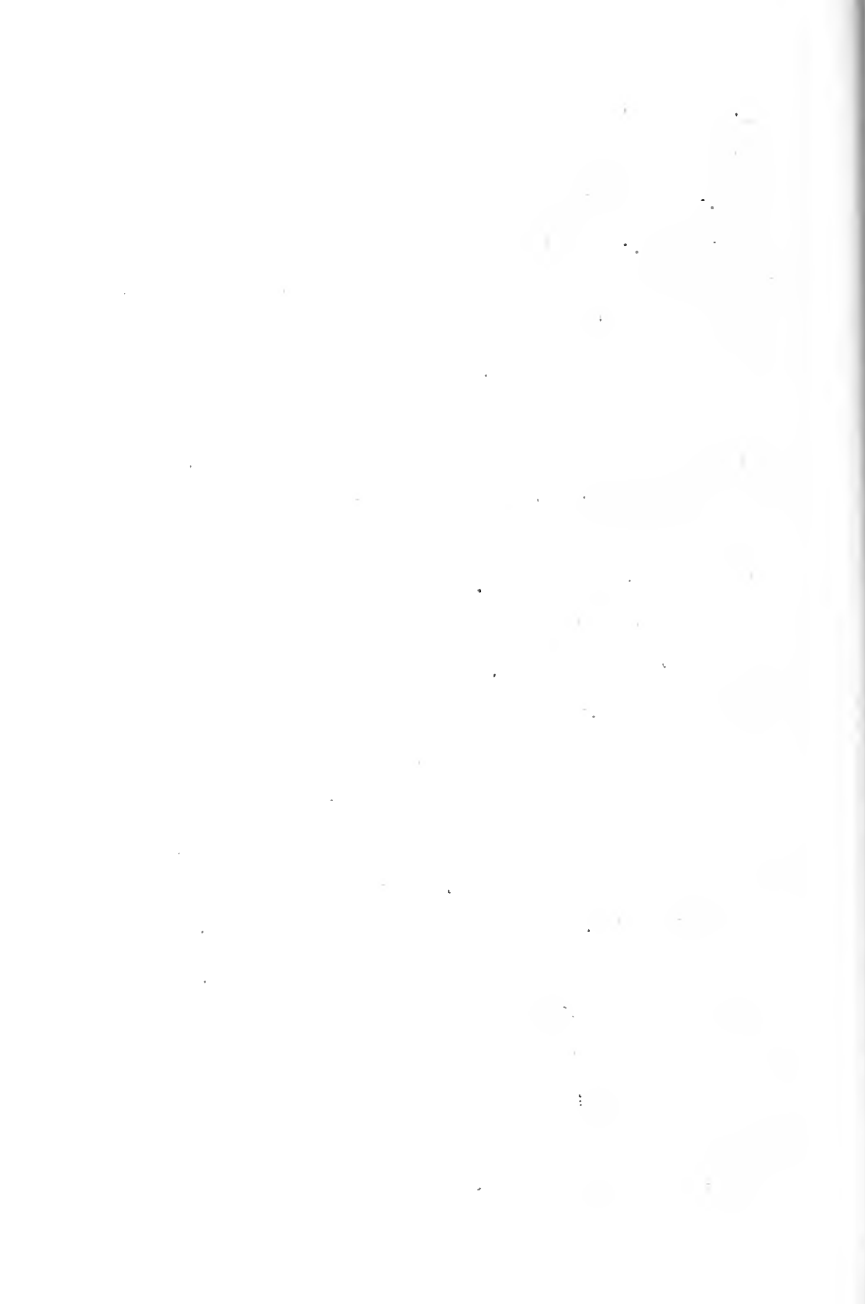
it, he has an abundance, and nothing enervates a man's spirit so much as an abundance of earthly goods. It takes away the very ground of independence and liberty. Wasn't it the precious metals of America that were so fateful to the gold-greedy Spaniards? Wasn't the sudden surplus of it the cause of the Spanish downfall?

The purpose of all the pilgrimages to California is easily seen: to make a fortune quickly and return to Europe just as quickly to enjoy in safety what one has made. In order to succeed, any means is accounted fair.

The winter has been extremely long and severe for California. At present -- March -- it is still pretty cold; yet warmer at that than in Austria at this time of year.

I went to see the opera Martha. The composer would hardly have enjoyed the performance. I could bear it only one act. After that I went to a Chinese theater, where at least I understood nothing.

I met a French count at the theater, Notis Rousselt de Boulbon, an adventurer in the truest sense of the word and still a highly intelligent and cultured man; he does not play an unimportant role here. He had command of an army that invaded Mexico, but was defeated. Friends brought him back



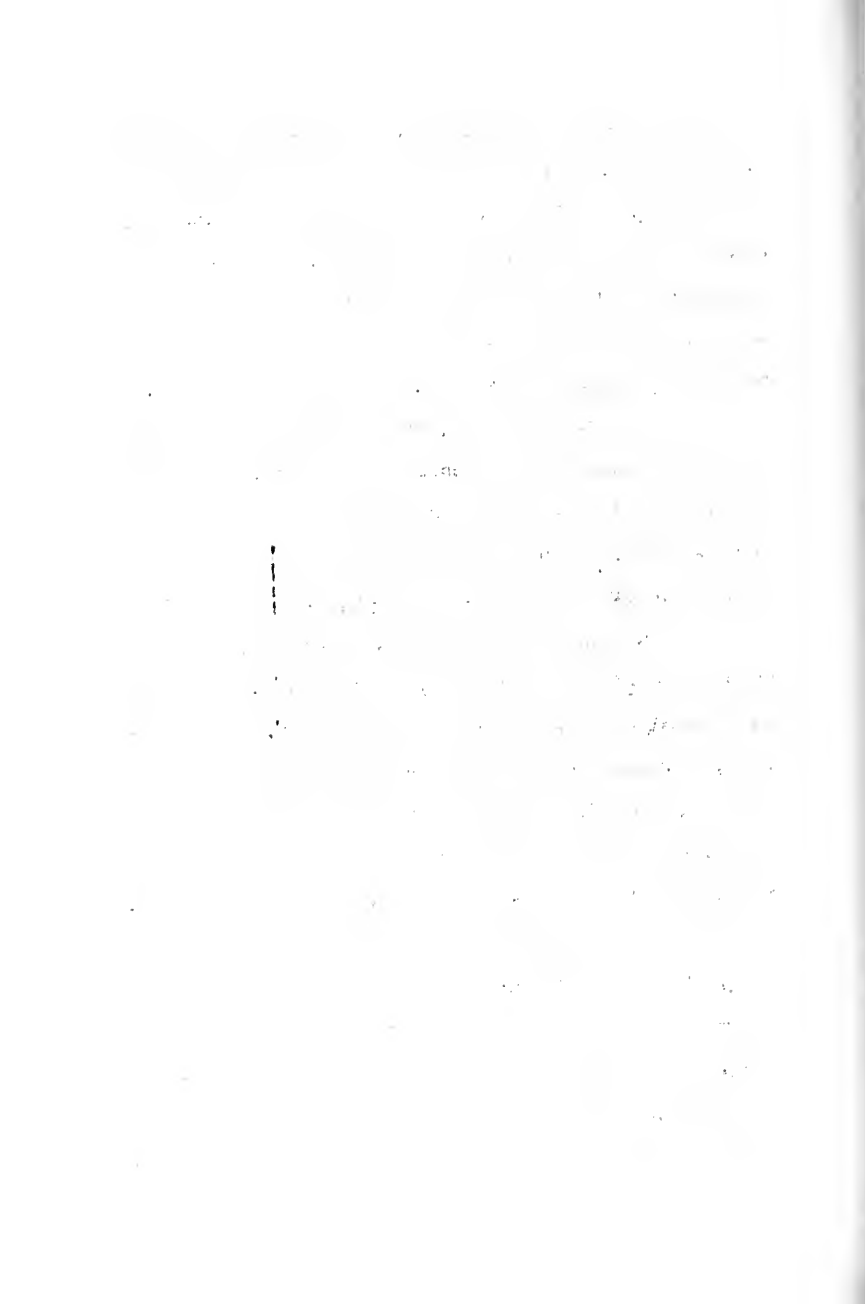




to San Francisco half-dead. Now, though barely convalescent, he is organizing the same enterprise over again. He has been extremely friendly, and because he is an excellent pianist, he offered to accompany my "Songs Without Words" at the next concert. He is the hero of the hour and will draw much attention, and, best of all, secure a full house.

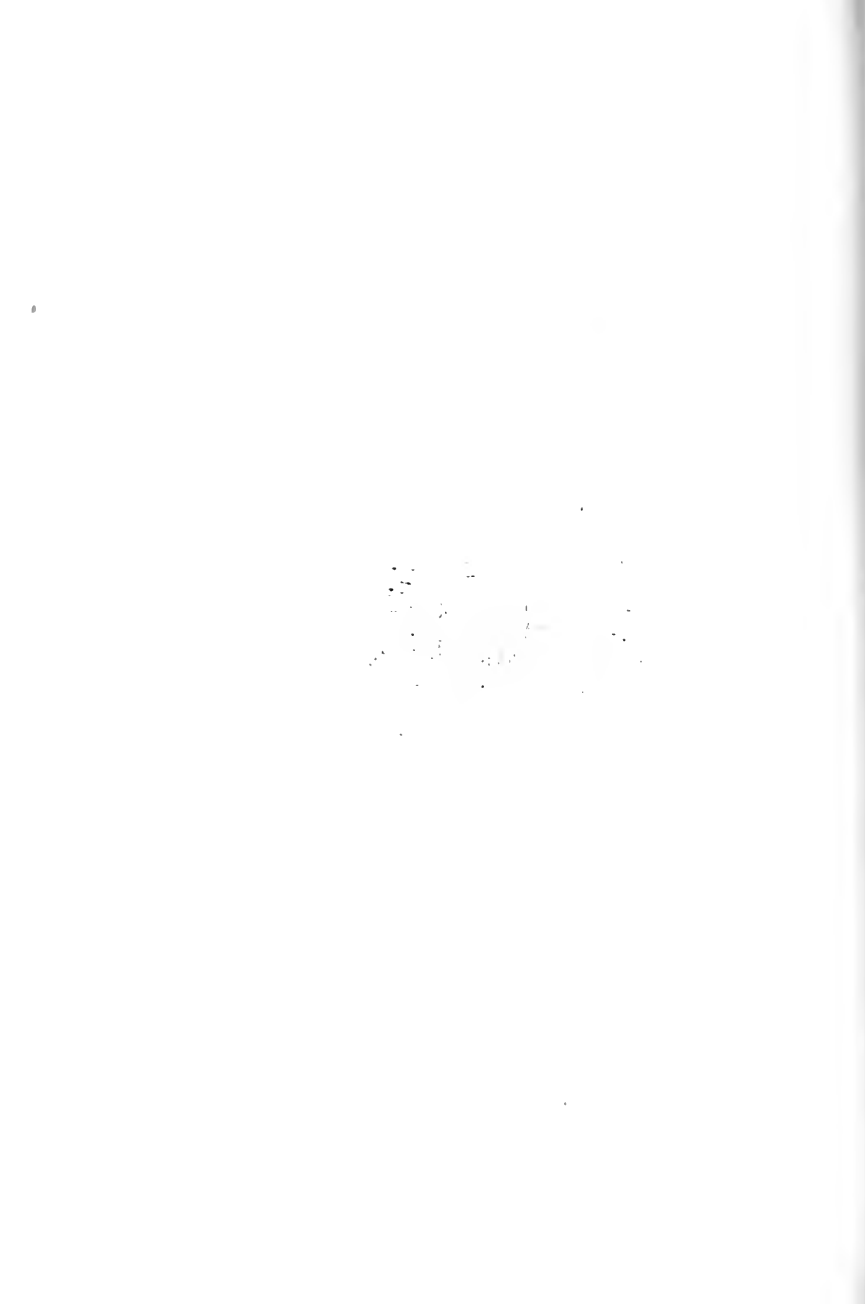
My musical joke, "The Bird in the Tree," has had encore after encore. The newspapers have repeatedly printed articles in which I was asked to include this piece in every one of my concerts. What would our critics at home have said to that?

In one of my concerts a singer, to whom nature had given no ability, less youth, and still less Grecian beauty, had made her debut. The tactless, unimaginative Yankees considered her ugly and said so, and dissatisfied with her efforts to sing, whistled and hissed and stamped upon the floor, accompanying the half-fainting singer to the close. I used all my persuasion to console the poor creature, but her hopes -- always so strong in the fair sex -- had been destroyed with this one crushing blow, and my words were in vain. The public, as everywhere, but here to a greater degree, is pre-disposed to judge an artist by the show he makes.



It will always throw gold to those who can fool it. Many a singer has expected ovations, many a pianist has thought to be a target for gold, but most of them have been disappointed. With regret I have seen real talents who did not know how to pander to the public leaving the field for charlatans.







## LETTERS OF MISKA HAUSER: IV

San Francisco  
April 1, 1853

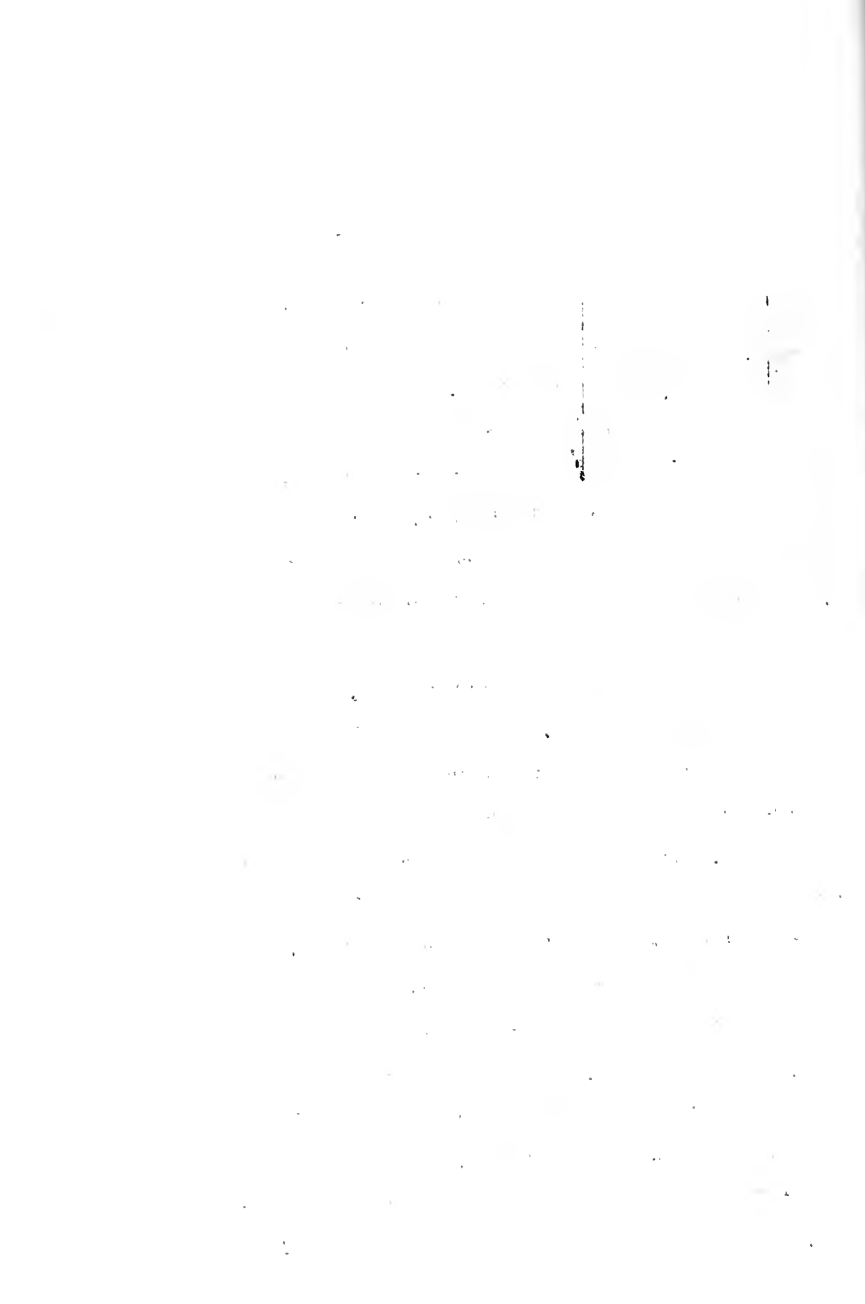


Without assisting artists, it is impossible to give a concert in San Francisco. The more variety programs contain and the more extreme the tastes shown, so much the better. But besides

Miss Hayes and a Spanish woman there are no singers here. The unkind public has forced the rest of them to quit.

I shall recruit a quartet and, if possible, an entire orchestra. There is no shortage of musicians. They shoot up around us like mushrooms and thrive well in the hothouse atmosphere of the gambling dens. It is not uncommon for a lucky gambler to throw a lump of gold at the fiddler to get him to play 'Yankee Doodle' or a Strauss waltz.

In a few days Katherine Hayes intends to visit the gold mines and depart thence for South America, Chile and Peru. I plan the same itinerary as I have many letters of introduction to people in Rio de Janeiro -- among others, a letter from President Pearce to the Emperor Pedro and his ministers. But how I wish I were homeward bound! I



would exchange San Francisco's entire Kearney Street for one square foot of Hungarian soil!

Before I left for the mining district, I gave a farewell concert on the 15th of May in a large and newly erected theater. I would term it a 'triumph' if that word had not been over-abused and if my sense of taste were not offended by such 'homage,' which should only be due to those who have made valuable contributions to humanity. In this prosaic country of prairies and jungles such expressions of aesthetic enthusiasm can only surprise one. Man, no matter where he is or what he does, needs some object to arouse his enthusiasm, and it does not matter what it be if it fulfills his need to forget the commonplace daily routine.

The practical strivers of this Mecca of modern time feel this need most acutely. They seize upon almost any occasion that proffers a chance to break the monotony of their dry, soul-and-thought-destroying business affairs, and pay mightily well for it, too. There never will be any scarcity here of those slaves to the dollar whose view-point extends from the center of the coin and barely reaches the rim. Still, better natures will find means to rise above the underbrush, and palm-like from the jungle strive skyward. To this general human need,

the same time, the fact that the same person can be both a subject and an object of a relation is not a contradiction. For example, a person can be both a subject and an object of a relation of self-love. In the same way, a person can be both a subject and an object of a relation of self-hatred. This is not a contradiction, because the relation of self-love and the relation of self-hatred are different relations.

Similarly, a person can be both a subject and an object of a relation of self-respect. This is not a contradiction, because the relation of self-respect is a different relation. In the same way, a person can be both a subject and an object of a relation of self-loathing. This is not a contradiction, because the relation of self-loathing is a different relation.

Therefore, the fact that a person can be both a subject and an object of a relation is not a contradiction. It is only a contradiction if the relation is the same relation. For example, a person cannot be both a subject and an object of a relation of self-love and self-hatred at the same time. This is a contradiction, because the relation of self-love and the relation of self-hatred are the same relation.

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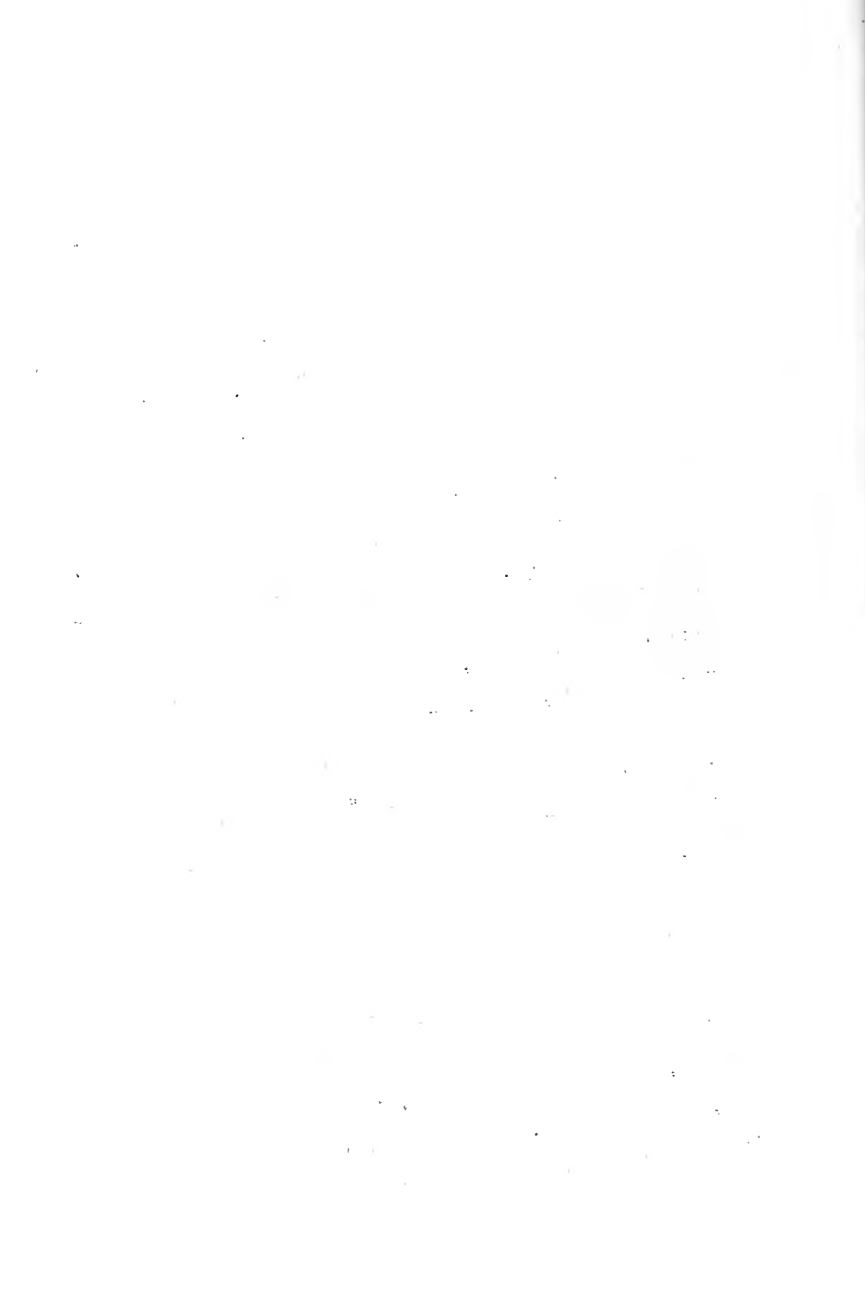
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felt here more than any where else, I ascribe my phenomenal, unsuspected success: and my material circumstances reached a peak I never knew in Europe. Thus can a calculating artist count on success.

The receipts from my last concert were very satisfactory -- more than \$2500. I am proud of having assembled an orchestra which would do honor to the halls of a European nobleman. I collected musicians from the gambling houses, hired them and rehearsed them myself; and up to now we have given twenty-six concerts. I finally disciplined them to a point where we might dare to perform Beethoven's Leonore Overture. This concert took a full four hours because I had to give in to the audience -- composed of Chinese, gringos, adventurers from every country, etc. -- and play three encores to each number. When I played a composition with Chinese melodies interwoven, "Die Kinder des Himmleichen Reiches" gave way suddenly to their enthusiasm. They let out inhuman howlings and set up such a racket that I finally hid in a corner of the hall until the Chinese triumph subsided.

The following day, May 16th, I travelled to the mining districts in company with the pianist Laveneau, the singer Gerold, the songstress Patinos, and my agent. We went first to Sacramento, a trip of four days, and from there to Stockton and



Novarra, newly-founded towns. My eyes popped at all the gold I beheld. Comparatively, our net receipts were not as large in the interior as in San Francisco, because expenses were so enormous. Each of my companions asked \$60.00 a day! Since the people of the mines had little mind to go to the concerts, I played "Lieder Ohne Gold" -- "Songs For No Gold."

I will mention only in passing the dangers and hardships of travel. In this land of fraternity, they have no respect for human life. By crowding the boilers and navigating the most dangerous passages incautiously, a carelessness is shown, all too insufficiently reprimanded. Mephistopheles' words: "Der Menschenbrut ist nun gar nichts mehr anzuhaben" -- "Nothing can happen to the human race" -- are contradicted every day in the most gruesome manner. The people speak of past accidents with true satanic indifference. They even gamble on the possibilities of an accident, and find it inconceivable that such speculations could fail in the long run. Only by exercising extreme care in my selection of captains and ships did I come back to San Francisco safe and sound.

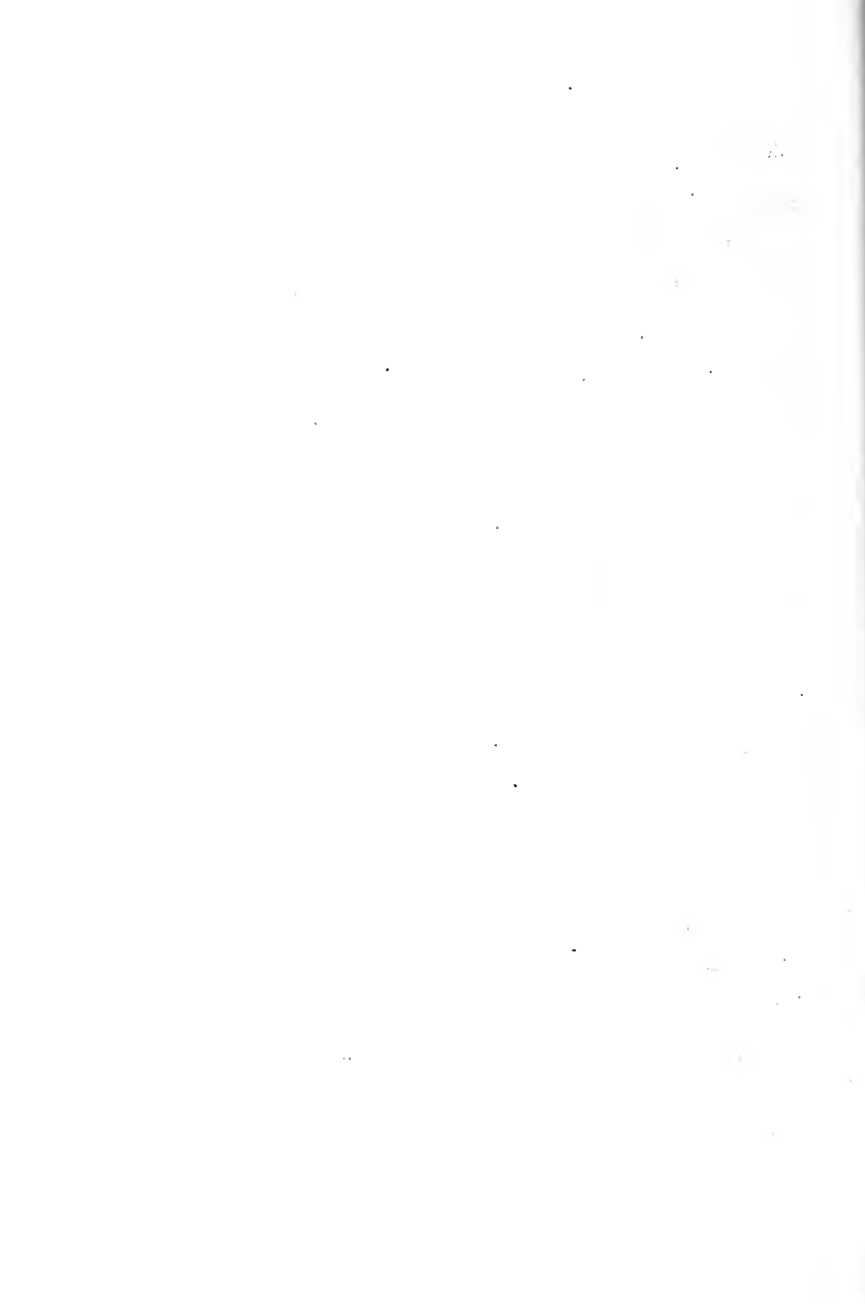
Lola Montez is in the city now, dancing in the theater, distributing boxes and cuffs on ears and being reimbursed for it.





In Yelva, the Russian Orphan she won over her democratic audience by storm. With her own work Lola Montez in Munich the same thing happened. When she performed the Spider Dance in which she dances around a spider without stepping on it, it looked as if she wove a spider web anew around the hearts of her admirers. Quo usque tandem! How long will this go on! She is still "sehr schoen." I saw her yesterday and talked with her. She is very naughty -- like a small child--and speaks about fire as if she had not yet been burned. Amongst the things she talked of -- to repeat all she said would confound the most brilliant memory -- she mentioned naively that she had asked the former agent of Miss Hayes to shoot it out with her at pistols, called him a 'scoundrel' and finally, because he did not keep his word, boxed his ears.

As I mentioned, there is an overabundance of concert performers and that dismal season, which recurs only once a year in Vienna is an all-the-year-round condition here. This brain-destroying season of virtuosi-concerts bears down on California's Capitol with the weight of the Alps causing her tortures like those of Tantalus. All the theaters and halls are engaged for weeks ahead by the modern followers of Apollo and Orpheus. Yet only



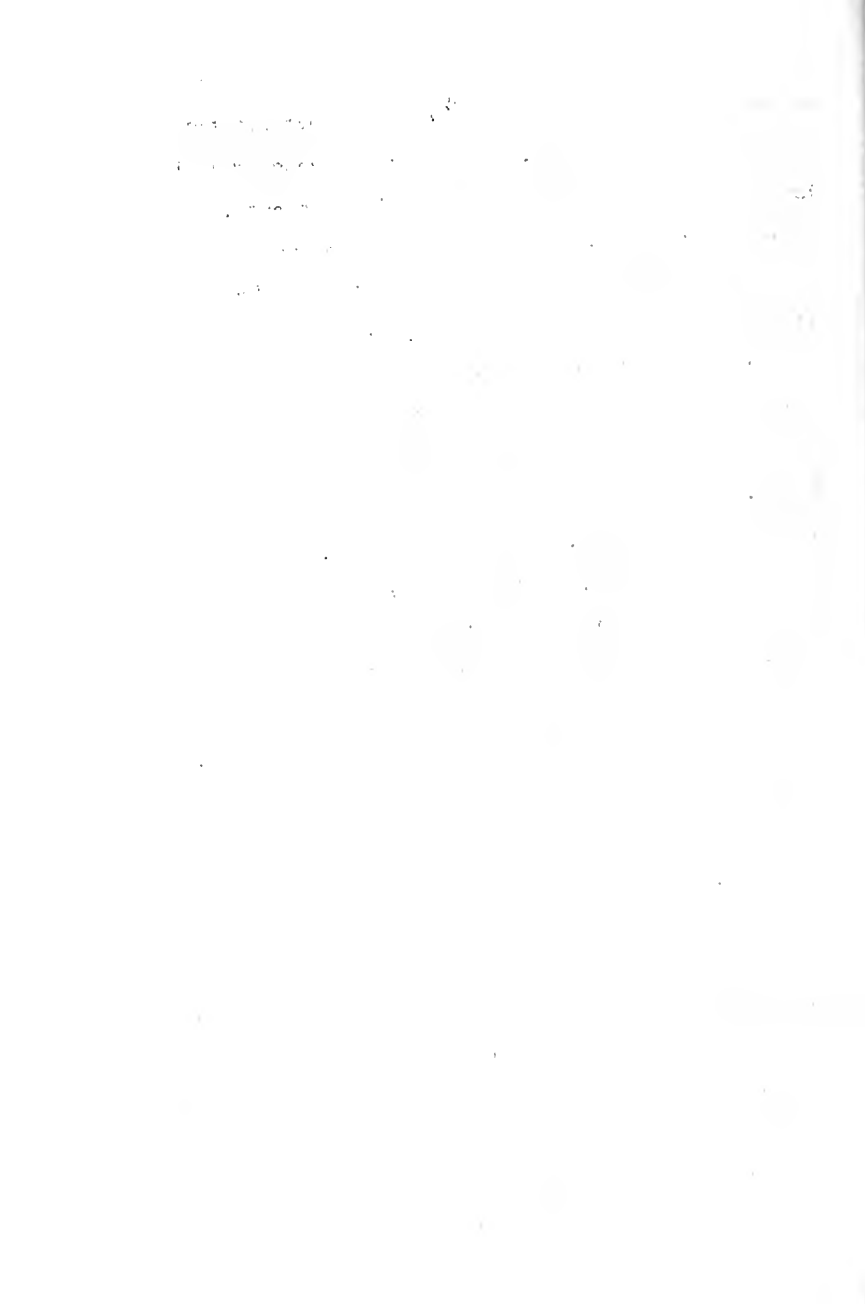
a few of the sinning and playing adventurers here find the Golden Fleece. He who does not bring with him a name and reputation from Europe will have to make a firm stand. If such is the case, one must at once decide to pay homage to the low material tastes of the public and to give up the interests of true art for some time. This done, one cannot fail to achieve the most glittering success.

One banquet after another is given in my honor. These are as expensive as everything else in the Land of Gold. The cost of the last banquet was more than \$500. Besides this, the Chinese sent a special deputation to invite me to their quarter. I have already given sufficient mention of the methods by which I succeed in pleasing them.

But my better self still wants to escape from this turbulent, deceitful ocean of speculation and regain the health-bringing shore of true art.

While it lasted, the quartet which I brought together with such pains gave me more pleasure than if I had gained all the gold in California.

The quartet as Beethoven envisioned it -- the mental discourse of four mutually attuned souls, embracing within itself a world of action, passion, and hope -- has been the anchor of my soul. Whenever the Devil tried to entice my beloved bark, Art,



toward the abyss, it kept me back. But now I am without this purest of all musical pleasures, and shall be for some time. My viola player has just died of indigestion -- it is too bad.

Among the local artists is a pupil from the Vienna conservatory, who, in cooperation with other musicians, earns forty to fifty dollars daily. All the members of my orchestra have given a very commendable example -- they have not asked for pay, except one contrabass player, a Bohemian.

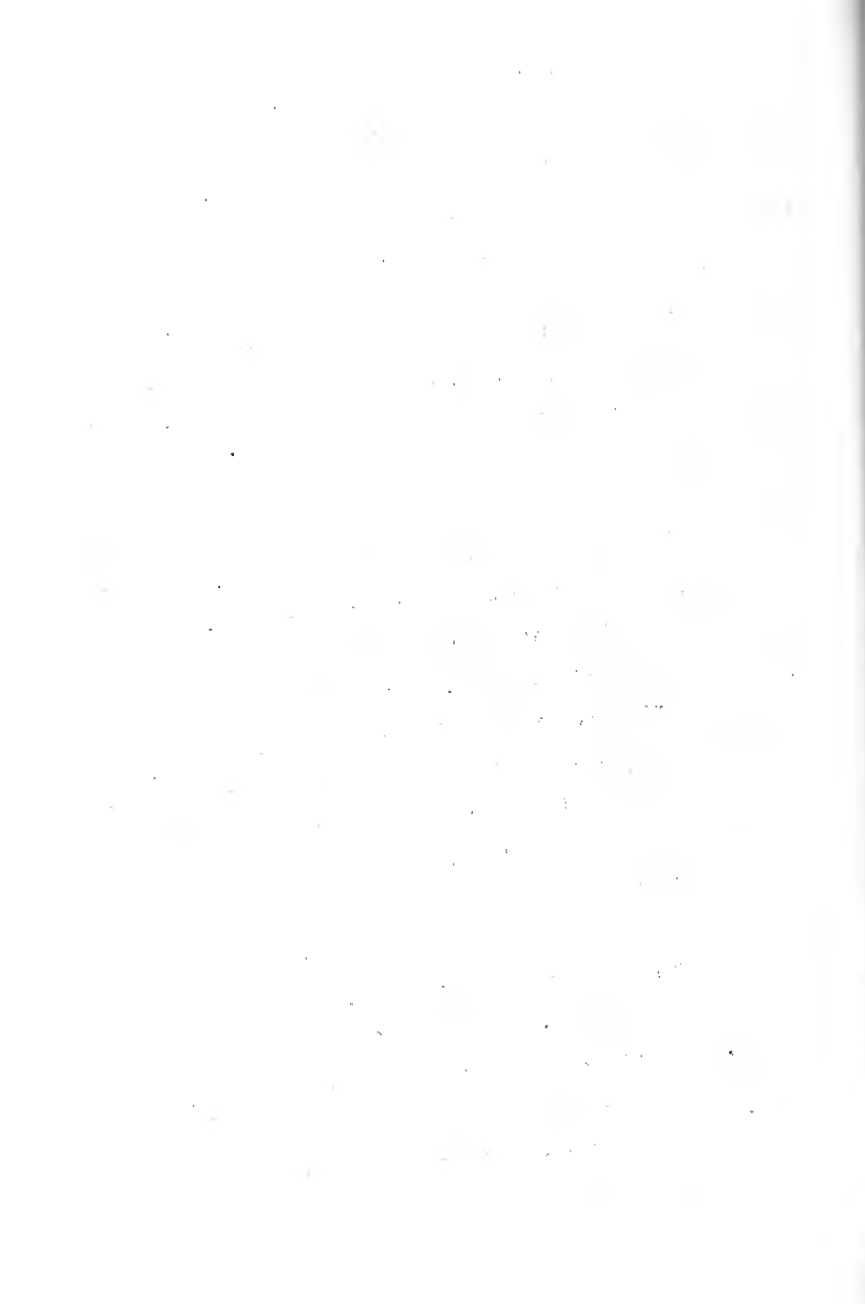
Ole Bull wrote me. His plans are as eccentric as ever. Since his last speculation failed he has taken it into his head to come to California on the next boat and make a million with his violin -- just to recoup his fortunes a bit.

My wants are far more modest. I am already sick and tired of giving concerts. Soon I shall leave this most fortunate-yet-unfortunate country. When my goal is reached I'll return to England via South America.

This is the happiest land! A temperate climate, a miraculously vigorous vegetation, an over-abundant water supply, a surplus of the rarest metals, and a broad beautiful valley between the coast range and the Sierras, all rich resources, make California the true El Dorado. From the



north flows the Sacramento river, fed by the lakes and springs and snows of mountains, and so deep that ships can go upstream for thirty miles. The Sacramento and the San Joaquin river, combined, run into San Francisco Bay. According to correct observations taken in San Francisco and Fort Ross, the annual temperature varies at the southern point between 10 and 20 degrees Reaumur, and at the northern point between 7 to  $11\frac{1}{2}$  degrees Reaumur. The summer heat is moderated by sea breezes and heavy fogs, and those wide changes of temperature which are so harmful do not effect the European here. There is therefore a fresh and abundant greenery. People who come from arid Southern California almost have to believe in miracles. Much more surprising are the mountains, covered with red cedars, cypresses, different kinds of leaves and proud oak trees bearing a white fruit which is used by the natives in the preparation of bread. The missionaries cultivate European grains and secure incredible returns. They also have imported vines, which in spite of poor care, produce a good wine. Although date palms, olive trees, cotton plants and other things grow, the rich pastures favor animal husbandry, for which the missionaries imported good European stock with great success. Cattle and horses are almost





wild and one has to catch them when one needs them.

The forests are filled with all kinds of bears, stags, deer, and hares. Great numbers of foxes are caught and their furs exported. In earlier days Russian ships came all the way down the coast to trap otter.

And in this country that should make human beings happy, misery and vice sit enthroned. A saunter through the streets of San Francisco would convince anybody of this sorrowful truth. Along with the most glittering wealth one finds greatest poverty. The contrast is so much more poignant in a country to which all came with dreams of mountains of gold. Their illusions are broken brutally by the reality that they see around, and they commit suicide or go mad. In a word, misery with all its terrible effects is found here on far greater scale than happiness and wealth. Gold turns the people's hearts to stone. Impersonally, coldly, he who rides on the crest of fortune today is blind to desperate faces -- and yet on the morrow he may share equally heavy misfortunes.

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## LETTERS OF MISKA HAUSER: V

San Francisco  
April 15, 1853



If the gambling houses are not the whole cause of the misery which prevails, they are largely responsible for it. They can be found on every street -- one out of every five houses is a gambling den. Shrewd, exiled Frenchmen or lazy Germans sit around their green tables.

I visited one and will attempt to give you a picture of it. The two-story building in which it was housed was one of the more respectable looking places in San Francisco. A "Beerhaus zum Gambrinus" -- a beer parlor dedicated to Gambrinus, the God of beer brewing -- occupied the first floor. German waitresses, a German tavern keeper and German cooks attracted fellow countrymen. Despite the poor interior and bad food, most ridiculously exorbitant prices were asked. A glass of beer, or a cup of coffee or tea cost half a dollar; a glass of punch or wine with ice cost one dollar.

Among the many friends who greeted me most cordially, I met Dr. Prechten Bremen. He invited me to visit the gambling establishment on the



upper floor, so up the stairs we went. What a contrast between the second floor, decorated in French style, and the Beerhaus! It was as if we had journeyed from Germany to France. A wooden staircase, covered with green cloth, led into an ante-room where a negro lackey took care of those symbols of culture: your hat and cane. Of course, to most patrons the ceremony was unnecessary because most of them had long ago changed cutaways and canes for spades and hoes. They had come straight there from the mines, shirtsleeves rolled up or missing, faces and hands still grimy and smudged. This made even more impressive another item of these work-stained fellow's costumes. On each hip, guarded by two pistols, they wore belts loaded with gold. Their whole appearance seemed symbolic of wealth amidst misery. They came here -- the lust for gold in their faces -- to see their painfully acquired earnings increased or gone forever.

No sooner had we set foot in this lost paradise, than the ministers of Satan, employing the serpentine art of eloquence, tried to induce us to play.

I have to admit that it took all my will-power to resist temptation. They read the names of those favored by fortune, while they did not mention



the many fallen to the Erinyes. "Here are the gold mines of California!" cried a Negro in colorful costume. "Here is Uncle Tom's Cabin," said an inner voice. A second one made jokes like Pagliacchi, trying to help those who had lost their last penny to laugh things off.

Six musicians fiddled joy, hope, and consolation, and were richly rewarded by the winners. The less fortunate should have heard in the tunes an urgent warning of their early return to the hard life of the mines -- for the music had also a terrible meaning. While I was there, one miner from Columbia won \$3,000 while two others lost \$2,500.

Suddenly I became uneasy: these wildly dressed figures who rushed with hands crammed with gold dust for the gaming tables looked like the shades and newly dead, obolus in hand, ready to pay Charon their fare across to Hades. Their tumult and noise was as if the furies and spirits of Hell had been set loose, and my greatest anxiety was to leave the place. At the door a polite Frenchman asked us to pay two dollars admission because we had not felt like playing. This was the first time I had ever paid admission after a performance. I had to grin and bear such arbitrary action, such a novel French fraud, and for the desired exit, paid

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my admission fee. But I was not yet free. A dark-skinned hat-checker, in once-elegant livery, furnished a direct contrast to the above Frenchman. This son of nature, before he would hand over our hats and umbrellas, wanted the feel of a half-dollar in the palm of his hand: such is the difference between the primitive darkey and the Frenchman. So much for the excitement in the gambling house.

I will mention briefly a Chinese national celebration which I attended a few days ago. Here I witnessed the nun plus ultra (sic) of human madness. In the words of Schiller:

"Der Schrecklichste der Schrecken das  
ist der Mensch in seinem Wahn."

"The horror of horrors, a madman, mad!"

All the Chinese had come to the celebration, considered one of their most holy. Each of the higher class Chinamen brought a pig, an oxen, or a calf which was publicly roasted and eaten. I could not make head or tail out of that type of worship and what then followed convinced me that I really was among Chinamen. It was a rare spectacle; six or seven thousand Chinese, eventually all drunk, were fighting each other, and making an infernal din.

More pleasant were the offspring, or Children of the Heavenly Kingdom. Their eyes were half invisible, lying deep in the sockets, like those of



stuffed pigs. Their elders have much more in common with those useful domestic animals. This became evident when they intentionally chose the deepest mud and filth in which they literally wallowed. The songs of the fathers, accompanied by the children's howls, produced on the whole the most full-voiced dissonance I have ever heard. If one is unprepared, it will deafen one's sense of hearing. This music never brings the satisfaction of expected resolutions of the musical phrase.

I cut the Gordian knot by quickly leaving this place of horror and on the evening of the same day went to the Chinese Theater. Thus I went from the frying pan into the fire. In this second grand farce I saw eighty actors in glittering and expensive costumes running aimlessly about, again fighting, pummeling, and shooting each other. That is all I can say to describe the Chinese play.

Due to great activity and keenness in commercial affairs, the Chinese immigrants are getting more and more a foothold, and their prosperity surpasses that of all other foreigners.

I have met two Hungarians, who came in 1849 and now own a placer mine. They remembered me from the last fair in Pressburg (Pozsony). I was treated most warmly by these two dignified and honored Magyars. Soon after leaving the fatherland,

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they found here a new home, favored by good fortune. They are immensely rich and help their less fortunate countrymen most generously. I saw \$200,000 in bars of gold in their home.

Since the inhabitants of this land have immigrated from the world over, Jews are no exception in the population -- they have a colony of their own.

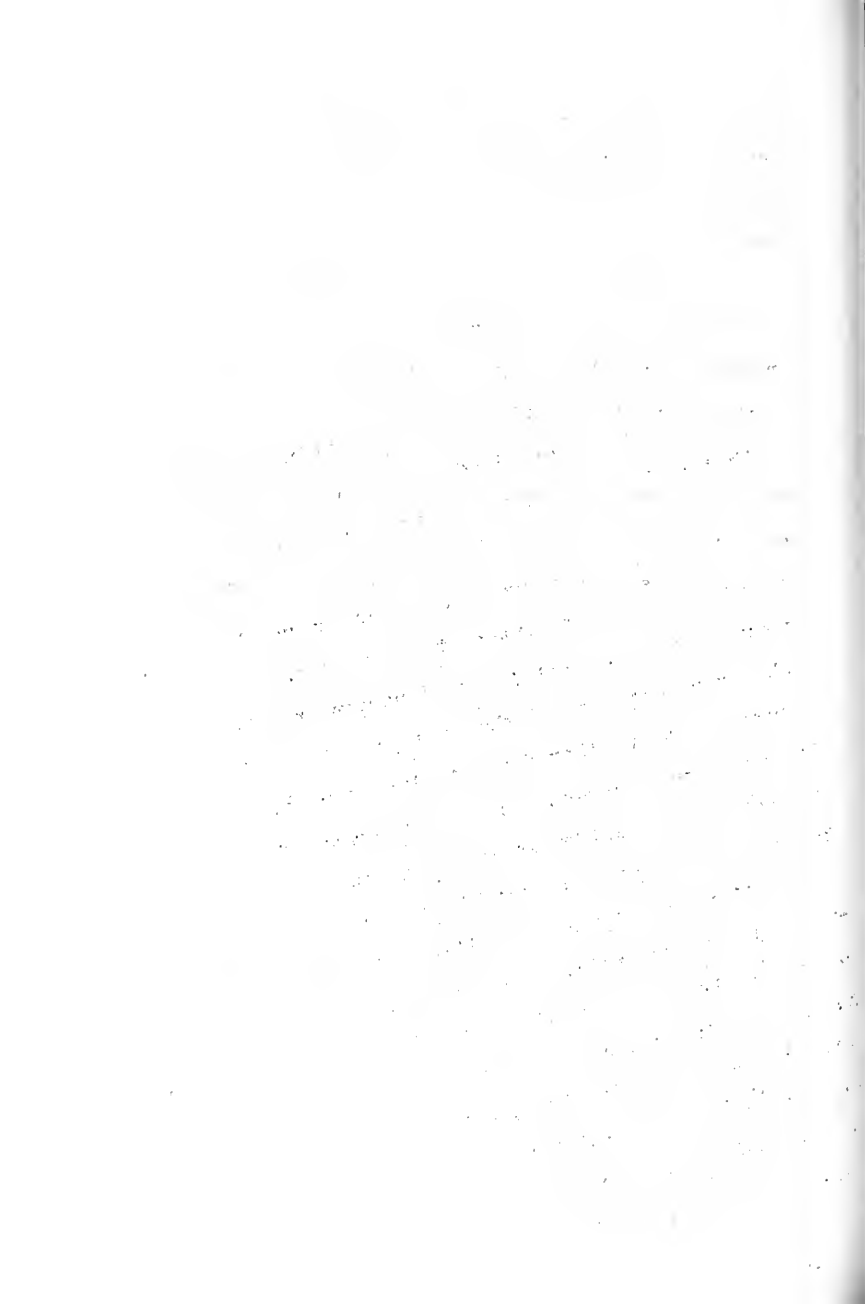
All peoples are represented in the great migration to California. May these adventurers soon perceive and use the possibilities in this rich country! Nearly every day during the years since the discovery of gold, new colonies have been formed and present ones enlarged. The newcomers take root quickly. All prosper incredibly in this country, where without the least effort they can get all their hearts' desire. During my stay, the population has increased by eight thousand. If it keeps up, San Francisco will be the largest city in America. Everyone wants to come here, for it is a land where gold, milk and honey flow. The fruits of garden and field flourish here with a magnificence not found anywhere else.

Although new mines are still being discovered and the stream of gold looks inexhaustible, a part of the people have begun to till the soil.



These wiser settlers are beginning to see that there's more to be gained in the long run from farming than in the hard and insecure employment of gold mining.

The history of the discovery of gold in California might be interesting to you. It may be presumed that the early missionaries and the Spanish government knew of the presence of gold, but for certain reasons they did not mine for it, keeping its presence a secret. Professor Ehrman of Berlin, who came to California in 1829, suspected that treasure was locked in the hills when he observed the similarity of the composition of the earth to the soil of the Urals. But only a later accident opened up the gold deposits. In February 1848, the famous Captain Sutter, a native of Baden, after a life of miraculous adventure, settled in California and engaged the help of the English-American mill-builder, Marshall, to enlarge the Sacramento's flow to his saw-mill. To save the labor of digging they let the pressure of a stream of water scour away the earth, and in so doing, metal appeared in little bright pieces. They collected \$225 in gold within a few days. Their rejoicing of course let the secret out, and fortune-hunters began to pour in, not only from neighboring lands but from every part of the globe.





In spite of everything that has been reported and written, not even a fair estimate can be made of the quantity of gold mined or its value. Up to September 22, 1848, \$600,000 in gold dust had been brought to San Francisco and the greater bulk of it exported. The output of the miners varied -- one obtained forty-two ounces of gold dust in a single day, another aided by workers, received 2,000 ounces in three days.

The number of those trying to make their fortunes increases from day to day. In several months it will have reached a total of 12,000. The Englishman, Marchison, found by comparative statistics that the total output of the first year was easily a million and a half pounds sterling, and the output of 1850. 15,000,000 pounds sterling. Up to now, gold has chiefly been looked for in the eastern waters of the Sacramento River 25 miles from San Francisco, but there are sure indications it will be found in other places. They dig for it or collect it from the swampy river banks. The ore gotten by the former method is grainy, while the latter occurs in thin leaves and is of extreme purity -- over 21 Karats.

Besides these gold deposits there are less noticeable but not less important minerals -- for

Figure 1. The effect of the concentration of the *Agrobacterium* suspension on the transformation efficiency of *Agrobacterium* strains. The concentration of the *Agrobacterium* suspension was 10<sup>6</sup> cells/ml (a), 10<sup>7</sup> cells/ml (b), 10<sup>8</sup> cells/ml (c), 10<sup>9</sup> cells/ml (d), and 10<sup>10</sup> cells/ml (e). The concentration of the *Agrobacterium* suspension was 10<sup>6</sup> cells/ml (a), 10<sup>7</sup> cells/ml (b), 10<sup>8</sup> cells/ml (c), 10<sup>9</sup> cells/ml (d), and 10<sup>10</sup> cells/ml (e). The concentration of the *Agrobacterium* suspension was 10<sup>6</sup> cells/ml (a), 10<sup>7</sup> cells/ml (b), 10<sup>8</sup> cells/ml (c), 10<sup>9</sup> cells/ml (d), and 10<sup>10</sup> cells/ml (e).

$$P_{\text{max}} = \frac{1}{2} \left( \frac{1}{2} + \frac{1}{2} \right) = \frac{1}{2}$$

example, mercury occurs frequently and an excellent kaolin is found in the neighborhood of Stockton. The Chinese have already erected a manufacturing plant there and are making porcelain.

Chattel, a French violin player whose acquaintance I made here, took poison, due to jealousy, because his wife, a very beautiful young singer, eloped with a Spaniard. Yesterday they put his effects up for auction and I bought his violin.

The local Governor Woodworth, a very cultured man with highly artistic tastes, gave a magnificent music festival at the French Theater. Here is the complete program.

1. Mannerchor by Mendelssohn, sung by the German Liedertafel.
2. Overture to Tannhauser by R. Wagner. performed by the Societe Concordia.
3. Grand Phantasy on Lucretia Borgia composed and played by Miska Hauser.
4. The great aria from Robert the Devil, sung by Katherine Hayes.
5. Spider Dance, by Senora Lola Montez, Countess of Landsfeldt.
6. Polonaise by Meyerbeer, played by M. Hauser.
7. Phantasy from the Huguenots by Thalberg, played by E. Pettinos.
8. Trio by Mendelssohn in D-Minor, played by M. Hauser, Pettinos and Giraldo.
9. Overture to the Opera, Der Freischutz, under direction of M. Hauser.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation of the country and the progress of the work during the year, and the second section deals with the specific work done during the year.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field of agriculture, the second section deals with the work done in the field of industry, and the third section deals with the work done in the field of commerce.

3. The third part of the report deals with the work done in the field of agriculture. It is divided into four main sections: the first section deals with the work done in the field of crop production, the second section deals with the work done in the field of animal husbandry, the third section deals with the work done in the field of forestry, and the fourth section deals with the work done in the field of fisheries.

4. The fourth part of the report deals with the work done in the field of industry. It is divided into three main sections: the first section deals with the work done in the field of manufacturing, the second section deals with the work done in the field of mining, and the third section deals with the work done in the field of construction.

5. The fifth part of the report deals with the work done in the field of commerce. It is divided into two main sections: the first section deals with the work done in the field of trade, and the second section deals with the work done in the field of finance.

6. The sixth part of the report deals with the work done in the field of education. It is divided into two main sections: the first section deals with the work done in the field of primary education, and the second section deals with the work done in the field of secondary education.

7. The seventh part of the report deals with the work done in the field of health. It is divided into two main sections: the first section deals with the work done in the field of public health, and the second section deals with the work done in the field of medical research.

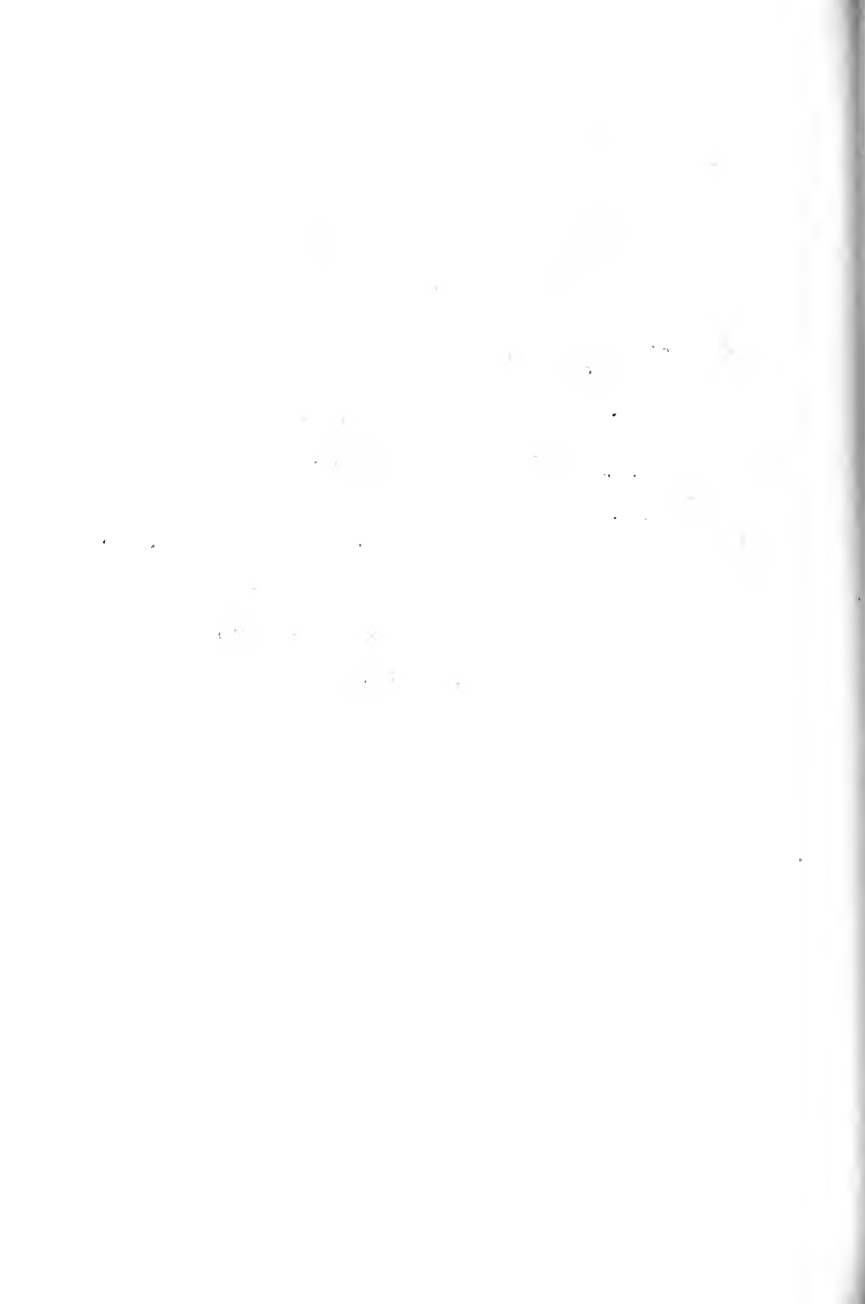
8. The eighth part of the report deals with the work done in the field of social welfare. It is divided into two main sections: the first section deals with the work done in the field of social work, and the second section deals with the work done in the field of social services.

9. The ninth part of the report deals with the work done in the field of culture. It is divided into two main sections: the first section deals with the work done in the field of arts and crafts, and the second section deals with the work done in the field of sports and recreation.

10. The tenth part of the report deals with the work done in the field of science. It is divided into two main sections: the first section deals with the work done in the field of natural science, and the second section deals with the work done in the field of social science.

10. Italian Songs given by Katherine Hayes.
11. Solo from Yelva, the Russian Orphan, danced by Lola Montez.
12. Der Wanderer im Walde by Schubert, a chorale.
13. The Bird in the Tree, composed and played by M. Hauser.
14. Hail Columbia, sung by the German Liedertafel.

This was the most popular concert I ever saw. People got into brawls over seats. The net receipts were \$5,000, and are to be used for charities, thus. \$2,000 for the German and French hospitals; \$1,000 for a fire engine and firemen; \$1,000 for a Hebrew benevolent fund; and the remaining \$1,000 to various other institutions.



## LETTERS OF MISKA HAUSER: VI

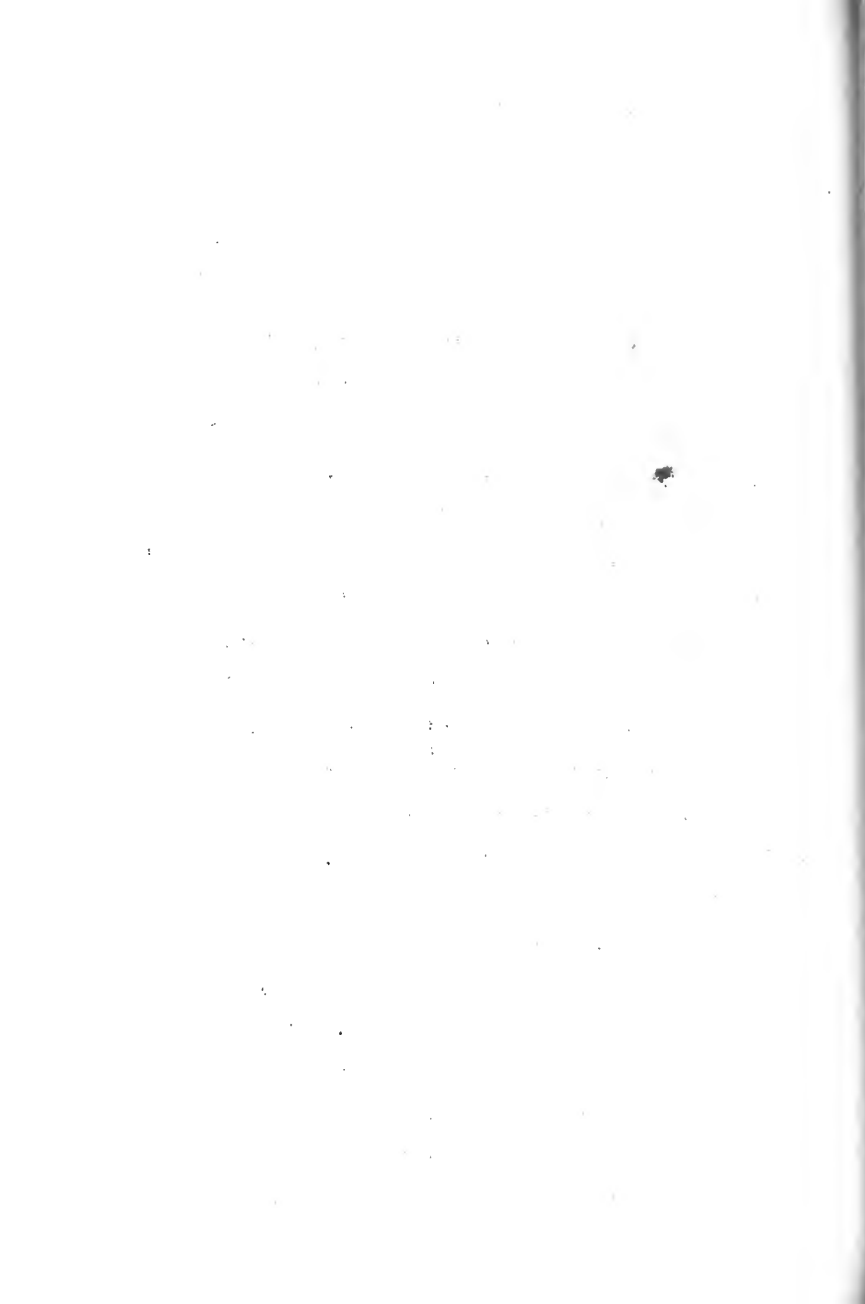
San Francisco  
May 4, 1853



After the wonderful supper at the Governor's house, the German Liedertafel serenaded each of the artists who had been on the charity program. Half of the city was up and about to listen

to their songs, and what a festival night it was! Of all the efforts of the Germans to band together in America, none has ever been so successful and such a source of pleasure as these German Manner-gesangverein -- Male Singers' Associations. They have been in existence only seven or eight years. The frequent repetitions of their magnificent festivals are the true, and perhaps only, diversions in the life of Germans in California and are appreciated everywhere. Such recognition is well deserved by the brave singers of San Francisco, who, remembering the customs of their fatherland, weave such beautiful flowers into an evergreen wreath of honor.

It is a great task, for these singers, after the hard struggle for existence, to find so much time to plan and execute these festivals. But every





beautiful chord will give fresh encouragement and permanent enthusiasm. It is these German singers, men living by the hard manual labor of gold digging, whom Germany has to thank for an otherwise little recognized folk life which has won them a place of honor on the shores of the Pacific.

By torchlight with joyous music and flying flags, the singers marched through the streets of San Francisco, hailed from open windows by the fair sex who had donated many of the precious banners. Wreaths, flowers and other symbols of honor were showered on the marchers from many houses. The greatest activity, favored by the finest weather, was evidenced everywhere. Such a perfect performance of the above mentioned concert called for celebration and rejoicing. The singers remained seated joyously until late in the night before foaming goblets, doing honor to the worthy barley juice in its non-Bavarian form (domestic brew) -- "Naturam expellam" etc. It seems that the local brewers consider singers as favored followers of Gambrinus. Other gold-possessing human beings have to deny themselves or pay tenfold, but for the choristers something will always be provided. The crestfallen Yankees have no reason to be angry with the Germans at this transplanting of true German humor,

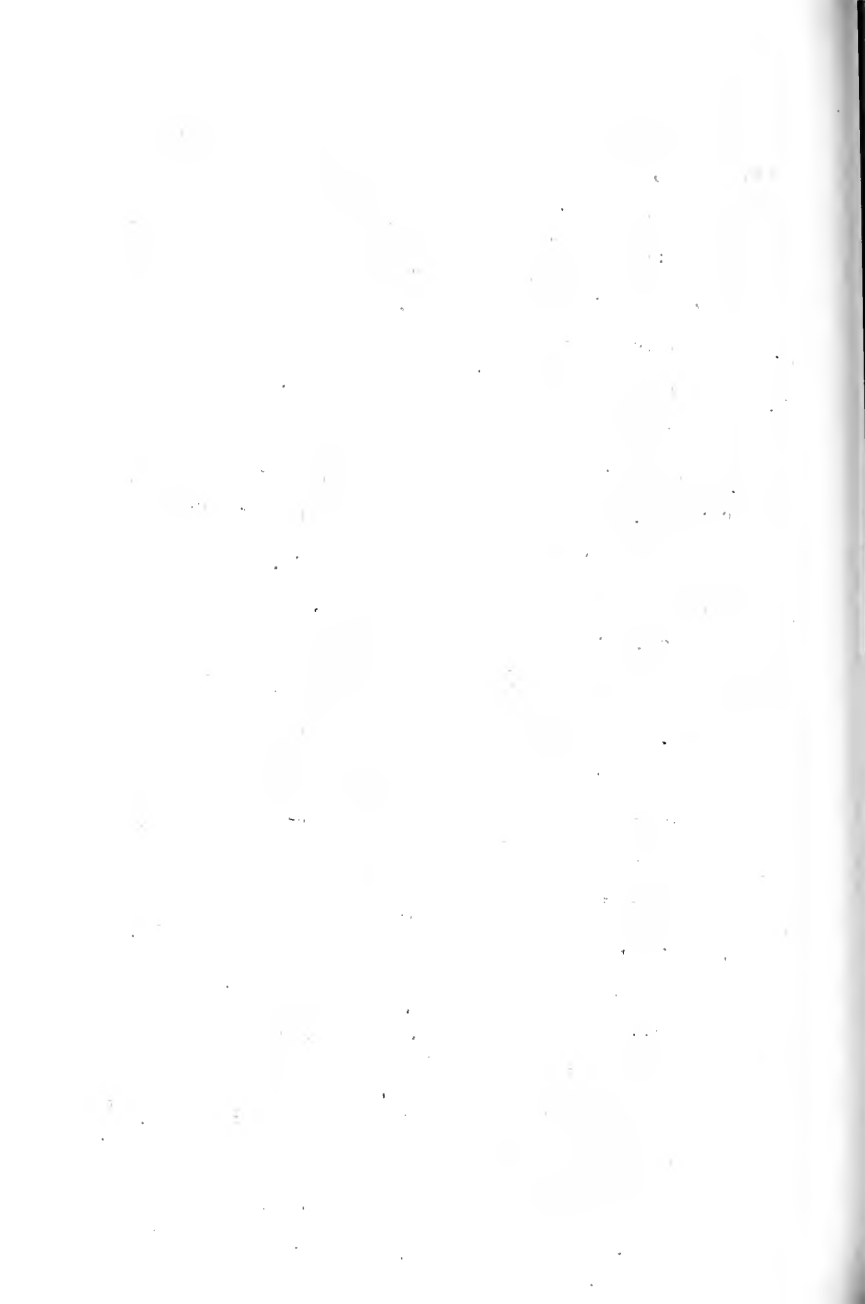


a form of joyful delight, which among all nations is, maybe, only given to the German race in its truest form and acts in a truly uplifting way in California's ever calculating atmosphere to the benefit of all, natives and strangers.

No breach of the social laws marred the festival. One could see in hundreds of groups all shades of cheerfulness from the loudest to the quiet happy joy in contemplation, just like in the old country, yet one was in San Francisco!

I do not know how it happened, but I have found favor in the eyes of the beautiful Andalusian, Lola Montez. We have agreed to make a tour together to Sacramento. Not long ago this popular lady and tempestuous queen confided to me her "sacred secret" (to use her own expression) -- her decision to marry the editor of a local newspaper, Mr. Patrick Hull. The marriage would take place in several days, she said. I did not dare to ask, "What number husband is Mr. Patrick Hull?"

Did Lola drink from the fountain of youth? I see no signs of age in her. Her face remains like an eternal midsummer where two suns, her eyes, shine on the horizon. Frivolous, naughty as a little child, she can charm with a wink. Woe to him who falls into her disfavor! She has a very excitable



nature and for the slightest reason her whole body will tremble and her eyes flash lightning. For these reasons, one has to treat her carefully, because she is the most courageous and foolhardy woman who ever walked the earth. But up to now she has been lovely to me.

She has intelligence and a more than average education, although her play, Lola Montez in Bavaria which she is performing here, is trivial and senseless save for the originality. She plays the leading role in English. One would think she was English born, yet she assured me she has only been speaking the language a year. It is unnecessary to mention that she makes tremendous sums -- in a week she took in \$16,000..

Recently I was surprised in the most pleasing way. A Chinese servant invited me to her hotel, and there Lola honored me with a thoughtful souvenir, with the most flattering expressions, which again showed her talent for oratory, and which to some degree tested my modesty. The gift was a very beautifully made ink-stand of silver, to go with it was a pen all made of pure gold, with California gold dust for blotting sand! Such homage is, as the donor put it, due to my talent for composition. I have to consider it unearned.



Lola seems, or she really is -- it's very hard to determine -- enraptured by my playing. During my concerts I get the most beautiful flowers from her. The other day she had the very funny notion of presenting me with a bill for \$150 for flowers given to me the previous evening. Naturally I could but repay her with mere assurance of my inextinguishable devotion. Furthermore, I could not repress the gallant remark that if flowers in San Francisco were so enormously expensive it could only be because Lola Montez was here.

Recently I have again been so fortunate as to arrange for a quartet. But I am sorry to say that three of the men are not content with the harmonies of Beethoven alone but ask \$15 each for every two hours. The sound of gold is still the most moving music.

While I was writing this a terrific fire alarm frightened me out of my reflections -- I have just witnessed a deeply moving scene. Three houses in this neighborhood burned down to the ground. Six families -- some with infants -- stood helplessly by the smoking debris. With one fell stroke their illusions of gold had been laid in the grave. Heartless Yankees strolled by, and laughed mockingly at these immigrants, lately arrived and already





subjected to misery, as if the mockers were figuring on the gain to be gotten from this misfortune. With justice it is said: "God only takes care of those who take care of themselves."

With much pomp and circumstance the cornerstone of the new Catholic church was laid yesterday. \$500,000 was subscribed for the new structure within a few months. A Chinese temple and a Jewish synagogue are also under construction.

The pianist Laveneau, my recent agent, companion and secretary, left for Australia, which I regret very much. He was an upright man with good habits. During his stay in San Francisco he had saved enough to realize his dream to open a music shop in Australia.

One of these days I shall make a second trip to the gold mines with my new and not uninteresting companion, Lola Montez, and hope, so equipped, to have better luck than the first time.



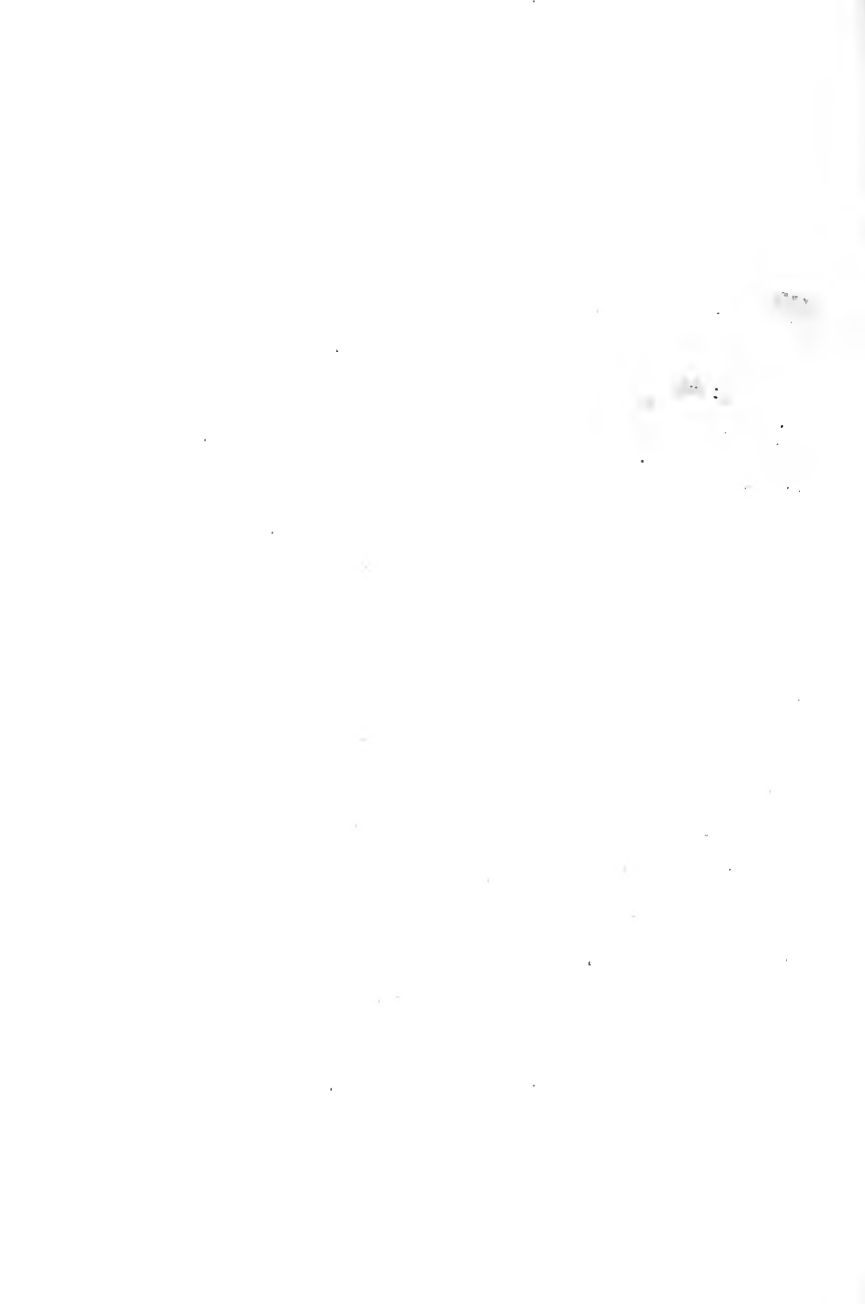
## LETTERS OF MISKA HAUSER: VII

San Francisco  
May 20, 1856



For eight days I have been living at the magnificent hotel, The New Orleans, in Sacramento. It is only six weeks since I left here and it isn't the same town any more! Wooden houses have been replaced by those of stone and public utilities have been installed. The miracles of American activity lie surprisingly before us.

The weather, up till now rainy, has cleared, and is most favorable for our voyage. The sun shone all day in a cloudless sky and the landscape appeared as I had never seen it before. The plain was bordered on the west by the coast range with Mt. Diablo, where it rises from the bay of San Francisco; on the east, by a snow-clad mountain range in which Hood (sic), 15,000 feet high, appeared as if it had been placed there to stand guard over the Golden Fleece of California. The valley which I traveled through with my adventurous lady companion, Lola Montez, was carpeted with luxuriant green grass. As she neared, flowers of all varieties, size and



color seemed prouder in their raiment. When the flower-and-man struck Lola Montoz approached the violets, they barely peeped over the grass, and only made themselves known by their exquisite scent -- a modesty at which the less modest flower by my side could only smile. The snowbells lifted their little heads and quickly dropped them as if they feared to have soiled their collar of innocence. Who could ever describe the beauty of the valley?

Although I do not dare to try to tell in words the beauty of nature, I will try to describe an artistic incident which happened shortly after our arrival at the Temple of Thalia, in Sacramento, which had been just recently finished. It was the first time after her marriage she was to appear on the stage. The public in the town was dubiously expectant -- all the tickets were sold out days in advance. Malcontents slandered her in the papers; songs about her, the repetition of which I would not care to be responsible for, were sung on street-corners. Everyone became tense towards the evening of the performance. The house was packed.

The curtain went up, Lola came out like a fairy, stepped to the middle of the stage, let her bold glittering eyes pause on the audience, and began to dance. A shrill, loud laugh broke the



silence -- a silence like the quiet before a storm. Lola signed with her hand. The music stopped. She walked to the edge of the stage and proud, erect, flaming-eyed, stood there.

"Ladies and gentlemen," (this is just as she said it) "Lola Montez has too high an opinion of people of California to consider of any importance the silly laughter of some simpleton" -- renewed laughter -- "Let me speak!" she demanded in a high-pitched voice and her eyes flamed, "Come up here," she continued, "Give me your pants and take my petticoats. You're not fit to be called men!" -- great laughter -- "Lola Montez is proud to be what she is. But you, you haven't the courage to fight me who is not afraid of you and despises you all -- I, a woman." She intended to go on, but the rotten eggs and apples continued until, for strategic reasons, she backed out of the range of fire.

I witnessed everything from a loge and meanwhile prayed like the Pharisee, "Lord, I give thee thanks that I am not as one of these," when the manager ran up to me, breathless and wringing his hands, begged me, beseeched me, implored me to do something to make them forget the unfortunate dance, with a violin improvisation. "It will be my ruin," he cried, "I will give you \$600. Oh, what a fate





to be a virtuoso! No violinist ever found himself in the pinch I found myself -- I would rather have played to calm the storm-swept sea than that mob.

But his handwringing and his \$600, his anguish and his tears, touched me to the heart. In less than five minutes I stood armed with bow and fiddle before the belligerent audience. I was all prepared to make for cover if they began another bombardment, but to my extreme surprise I got an ovation. And then all was quiet.

"Und rings im Kreis  
Von Mordsucht heiss  
Lagerten die grasslichen Katzen"

"In a circle round,  
Full of lust to kill,  
Crouch the gruesome cats."

The most appropriate piece I could think of was "The Bird in the Tree."

I began. The enemy listened from below. The bird's singing was different from the speech of Lola Montez, so the bird sang again. They shouted for the manager, and he appeared at once. The house became still as a voice on the first floor desired to say something. "Mr. Theater Director!" the voice began, "We paid our money to see Lola Montez, but she is not worthy to appear before us. The honorable Mr. Hauser has worked a miracle with his violin. He calmed us and cheered up our bitter feelings.



We don't want Lola Montez; we want Hauser!" A storm of applause.

Lola, who had been listening from the wings, rushed on the stage and began to dance. Hell broke loose, the audience returned to its former state, everyone rushed toward the stage, benches and chairs were broken, and through the war music of falling window panes you could hear the cry "Bastard, we want our money back."

The theater director did not care to understand this mode of address as directed to him and was careful not to step out. I took courage and said a few apologetic words in broken English to them, which they applauded. To make my words more effective I took to playing my violin again, playing as long as I could the craziest of things such as "Carnival," "Yankee Doodle," "Bird in the Tree," etc., and their shouts of joy converted that playhouse into a madhouse. Suddenly the stubborn Lola appeared once more, and danced her "Spider Dance" to the end in spite of the loud and double-meaning accompaniment. This time persistency won. The headstrong in the audience left, while others who remembered that they had paid to see Lola, stayed, and for their defection from the cause of disapproval, were well repaid.



When Lola had returned to her hotel, The New Orleans, under armed guard, she was met with a terrifying cat-serenade. Broken pots and pans, whistles and drums -- anything that would make a noise -- composed the instruments of the symphony. The undaunted appeared with a lamp in her hand on her balcony and shrilly cried, "You cowards and bastards -- I despise you more than stinking dogs!" Her words were interrupted by applause and shouts of anger.

A man climbed up the balcony and blew out her lamp. Armed guards finally broke up the crowd, and that was the end of the dangerous concert.

The next day Lola danced, winning immense enthusiasm from the same audience; instead of rotten apples they threw flowers. When I visited her shortly after, she ran to me laughingly: "Believe me, dear Hauser, last night was worth a thousand dollars. It was gloriously entertaining, and another adventure has been added to my list!"

And now everything is in fine order; the director smiles serenely and every night I pocket my \$300. From here we go to other mining towns; after that back to San Francisco.

A calamity has fallen upon Sacramento; a short time ago a fire raged over the whole city,



destroying everything. Only a few buildings now witness the by-gone splendour -- state, pomp, magnificence, all could not resist the unbridled element. Amongst those structures which stand are a few which had double walls with sand packed between. This precaution was the invention of the owners, who are former German land-holders. Only a few minutes after the fire began in the Crescent Hotel, the buildings across the street were also afire, and then it spread in all directions. The neighboring brick-block went down, and other houses to Eighth, then southward to J Street. All hope ceased when the wind, which had been blowing toward the levee, suddenly blew from the south and spread the fire toward M Street. It seemed like an ocean of fire which burned everything to ashes except the Lady Adams, -- only five hours were needed for this terrible devastation to be completed.

Many lives were lost. All who suffered from wounds and burns were taken care of on steamships, and likewise women and children found refuge and care on steamers and other ships. The families below K Street saved a great part of their goods. The loss has been estimated at more than five million dollars.

Steamers took the homeless families to San Francisco only a few hours after the fire, where





they were cared for with great sympathy. Right after the fire there was a duel on 2nd Street.

The flames were not yet extinguished and the smoke was still ascending to the sky in a thousand pillars when contracts for the clearing of debris and the erection of new houses were closed. The love of money-making and the obstinate refusal to give in to circumstances are the characteristics which distinguish the Americans from all other peoples. That these traits will bring about a speedy rehabilitation and continuance of the development of their country should be recognized; but unfortunately they too often show a side of human nature which calls for whole-hearted contempt.

After the fire this incident occurred: on the steamer Confidence, which sailed shortly after the calamity filled with Sacramento refugees on their way to San Francisco, were four "gentlemen" who, by some means or other, convinced the captain that they should be let out at San Francisco first, while all the other passengers were taken for several hours ride around the bay. The four "gentlemen," once ashore, bought from the unsuspecting merchants the entire stock of building material in San Francisco and other goods of which there was a shortage in Sacramento. After the buying-up had



been accomplished, the other passengers were let ashore -- only then the San Francisco merchants, as well as the rest of the population, heard about the catastrophe.

The four "gentlemen" were now owners of material which was needed for the rebuilding of the devastated city, and necessities for the rest of the population, as, for example -- clothes. They could ask any price and did so; the unfortunate citizens of Sacramento had to pay tenfold.

Speculation of that sort based upon such hardships dishonors human nature. But as quickly as from previous hardships, Sacramento will recuperate from this one and stand more prosperous than ever at the entrance of the Golden Portals.

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## LETTERS OF MISYA HAUSER: VIII

San Francisco  
June 6, 1853



The celebration of California's admission into the Union, which is celebrated here on July the fourth, seems remarkable in many ways.\* Already for days ahead the face of the city changes.

More than usual activity is noticeable and the magnificence of the coming festival is constantly in the inhabitants' minds.

The boys in the street began playing with Chinese firecrackers. The fire companies decorated their houses and marched in formation in their gala uniforms. One met many joyous groups in all the public squares. On the official celebration day, the fete opened at sunrise with a tremendous cannonade by the First California Guards located at the Plaza. At the first shot the national flag was unfurled on the "Tree of Liberty." This decoration, at the same moment, was displayed on the masts of hundreds of ships in the harbor, and from all public buildings, waved in the balmy summer air. Awakened by the demonstration, the citizens also decorated

\*As in original. This mistake is the result of two errors: one of date on letter; the other, Hauser confusing Fourth of July and Admission Day, September 9th.



their houses with flags whose different colors gave a true picture of the mixed population of the city. The noise and the firecrackers increased. Horsemen galloped through the streets like the wind. Clubs and lodges rushed to their assembly places to take part in the pageantry which finally began at 10 o'clock. At a given signal, the sound of the monumental firebell -- the thunder of the cannon roared -- then the parade began to move in the following order:

First of all came the various military companies, infantry and cavalry, with their bands. Then followed the highest officials of the city in magnificent four-and-six-horse carriages. Then miscellaneous American lodges with finely embroidered flags; next the French Benevolent Society with familiar banners; and finally the Chinese, who invariably drew the greatest attention through the splendor and peculiarity of their part of the procession. In fact, their appearance deserves special attention. About four hundred of them were clothed in the finest costumes consisting of narrow pants with stocking legs and short jackets, all done in black silk damask with embroidered flower designs, or with wide pants and longer coats of the same material, or in gowns reaching down to their shoes.





The color of these suits were predominantly light and dark blue. The headcovering, as usual, was a round upturned hat, or small skullcap, without visor, from under which pitch black pigtails hung down to the calves of their legs. In their hands they carried sun fans or small canes.

One of the Americans, an adjutant, rode along side their first marshal who, high on horseback, decorated with colorful sash, swung a white horsetail, mustering the Children of the Middle Kingdom and leading them. Four sub-marshals also rode horseback serving as his suite. The next one on foot carried a 20-foot pole with a red silken pennant heavily brocaded with heavy golden designs, in the special form of an eccentric triangle with an apex twenty feet distant from the base. Three well-dressed Chinese supported the flagpole. Its weight was borne by two additional poles joined to the main section. Three youths served as train-bearers -- for the ends of the pennant. Two other beautiful banners carried the inscriptions "Cheer for the Republicanism of China" and "The Chinamen on the Fourth of July, 1853."

Between the banners of flags were sections of pedestrians, a few horsemen, and three carriages; in the first were the four most important Chinamen.



The second carried four musicians, comically dressed, plus Chinese drums, cymbals, and other unfamiliar instruments. In the third carriage was a string and percussion orchestra. The music made by these artists can be described in one word: "Horrible!" And that goes for all the other Chinese music. The last carriage contained two Chinese who drew considerable attention by continuously touching off fire-crackers. This ended the Chinese sections and the whole parade as well.

The entire procession passed through the main streets of the city followed by a large crowd of people, and after returning to the Plaza, broke up. On the evening of that day, the music festival which I have previously described took place. Afterwards the Leidertafel went serenading. A splendid firework exhibition closed the celebration. Set-pieces of the Goddess of Liberty, Washington, and Governor Woodworth blazed forth in all colors. There was no disorder among the thousands of spectators. The day was followed by a night of celebration and a large part of the population stayed up until the wee hours of the morning.

In the German Theatre the final performance occurred a few days ago. The company broke up since they could not agree. Under good management they would have succeeded. Here, as everywhere



else, one is subject to the whims of fate, and this applies to the virtuoso as well as the miner. I was an eye-witness in Columbia, a little town, when an Irishman found a lump of gold worth \$300.00. Here that is just as exceptional as the winning of a great lottery in Europe.

Gold miners average \$5 to \$6 a day. The work is very exhausting and the cost of living is enormously high. On top of this come fights with the Indians, who although kept at bay, are the terror of the landholders. If an Indian has once gotten the idea that an injustice has been done him, he will pursue his enemy tirelessly and with the cunning secrecy of a beast of prey until his thirst for revenge is satisfied. The desire for revenge is the cause of many cruel killings and endless wars such as occur in the vendetta.

The number of American aborigines is estimated at 9,500,000 and their languages amount to five or six hundred. One-third of them belong to a separate culture. The lack of a widespread generally understandable idiom makes it extremely hard for the missionaries to civilize these natives. Here, where civilized Europeans get a foothold as colonists and not as conquerors, the native whose civilization is based exclusively on hunting melts away like snow.



Either by fraud or force they are pushed back more and more into arid regions, without hope of escaping an early extinction.

Every newspaper gives accounts of invasions (sic) by natives, of looting and killing of peaceful families. The Indians are no longer content with the hunting of stags and buffaloes, but drive off horses and cows, killing cowboys and farmers, and attach the scalps to their spears. The fight for extermination has begun as the settlers search the enemy out in the mountains.

One of the Indian chiefs has been brought to San Francisco alive by a bold adventurer who took him from the middle of his tribal camp during the night.

Terrors of another kind are the organized bands of gangsters, who, like a swollen mountain stream, break down all the dams of order. They organize in large cities, and from here spread out to scourge the land. A Mexican, "Joaquin," is the chief of such a band. Due to his boldness he has become quite a real "celebrity" throughout the country. Repeatedly it has been rumored that he has been captured, but none believe it. Crime has gone unpunished so long that for the majority of people the sense of right or wrong has disappeared. Robbery, manslaughter, and rape are everyday occurrences.





Nobody will wonder that horrible lynchings are not uncommon in such conditions. Yesterday I saw a ghastly procession passing my window. A Chinaman was to be hung for theft.

A few days ago I attended a Chinese funeral. *De mortuis nil nisi bene* -- however, what I am going to say does not concern the dead but his living mourners. If they had not expressly told me that this was a funeral I would have been tempted to take it for a carnival.

At the head of the cortege pompous banner bearers walked; alongside, a few others carried lanterns. Then followed a bier with images of holy pictures. Musicians surrounded the bier, making an ear-splitting symphony with kettledrums and other instruments. Had I been in the dead man's place I would have turned in my coffin at this music. I found it natural when fireworks were set off at intervals by the mourners. Then came the real bier in which the corpse lay, shrouded only in sheets. Then followed the priests.

After the funeral had gaily danced its way to the grave, the corpse was lowered into the grave in an upright posture. Incense was burned, and after some more puff of fireworks, there ended what was for me a novel and interesting spectacle.



The Chinese have a dominating position here in the manufacture of luxuries. The prettiest and most artistic works -- for instance, embroideries -- which would be difficult for the most highly trained European female hand to execute, are done here with facility and speed. I bought much porcelain bric-a-brac, and also a pretty shawl, a most beautiful and rare work of art, destined to add to the natural charms of a European lady.





## LETTERS OF MISKA HAUSER: IX

San Francisco  
June 28, 1853



The increasing Chinese influence on the life and government of California moves me to devote a few more lines to these people. My shyness about mingling with them has disappeared and now I often find myself in the company of the Children of the Holy Kingdom. The contrast between the Chinese and all other foreigners is so striking that friendship between them and Europeans is extremely difficult. One must take care not to cause any misunderstanding. I had always considered Chinamen absurd in thought and action, yet in truth, if the Chinese were to observe Europeans more closely, would they find less to ridicule in us? European adventurers, who predominate here, are not the best examples of our culture.

I confess with sorrow that no nation, excepting the Irish, provides so many rough and tough characters as the German and Swiss. Whenever there is a brawl, to leave worse things unmentioned, one will always find a German or a Swiss mixed up in it.



Because of this, prejudices are nursed, and Germans must work hard to win the esteem justly granted to other nationalities without question.

The Chinese, to whom one cannot deny the wisdom of serpents, consider Europeans the biggest swindlers and crooks. Therefore they do business with the greatest caution. This can only be to their advantage, but the Germans are swindled on every hand.

I have also learned a few of the manners and customs of the Chinese; they have shown no signs of abandoning them, although surrounded by other nationalities whose customs are in direct contrast with their own.

The Chinese always shave face and head with the greatest care, leaving hair enough on the latter to form the characteristic pigtail. One can read on the face of every Chinaman that without his pigtail he would be only half a man, and therefore queues receive excellent care. The Chinese also trim and shave their eyebrows. They like to clip their cats' tails, so that there will be no similarity between the cats' tails and pigtails. The women submit to pain and torture in order to force their feet into a small form about the shape of a horse's hoof, for such is greatly admired among the Chinese.





Among Americans and Europeans, everything is ruled by Fashion. With the Chinese the opposite is true; they do not have fashions. This is in contrast to Europe where it would be undignified to ignore the whims of the Parisian changes in clothes and furniture which change like the weather in every season. The Chinese carefully preserve the same forms in their work and thus produce more valuable objects than we who only work for a passing fad.

The number of buttons, the style of hat, as well as the number of chair-bearers of an official is laid down exactly.

If you give a Chinaman gold, he will do anything. The desperadoes know this and employ them frequently in their raids. If you call a Chinaman a liar, a crook, or a thief, it affects him little, and when he takes an oath he never considers keeping it. Such are the Chinese as I have met them, with a few exceptions. Because of their great background of civilization and culture, they will in time learn to adjust themselves to the West and accept the demands of our civilization. Perhaps the gold of California, and those who return to tell the tales of the wealth here will stimulate more trade and open up more friendly relations than did the opium trade of the British.



I have five months in San Francisco and still my concerts find an appreciable audience. I have given over fifty performances. In no other city, except St. Petersburg, have I remained so long. Among the compositions I wrote during those few hours when God moved me to it, in spite of the Philistinism of the people and the dry-as-dust business atmosphere, the following have been published by Andre in Offenbach:

"Andacht" (Vesper), "Maerchen" (Fairy-tale), "Kirchgang" (The Walk to Church), "Niagara," "Indianisches Maerchen" (Indian Fairy-Tale), and "Echo von San Francisco;" a Rondo dedicated to Ole Bull; six Etudes for violin, a "Lucretia Phantasy," and "The Bird in the Tree" I have sold to Schubert in Hamburg and New York. According to terms, the last-named composition is to be published after my return to Europe.

There is something aside from the magnetic power of gold which makes the West more attractive than the dry, insipid East. In spite of inborn avarice, the people here are more amiable, kind, and brotherly. I have made warm, honorable, sacrificing friends here. It was something I never looked for.

I have no rivals now to endanger my success. Katherine Hayes is in Valparaiso and Lola is



touring the mines. The latter appeared on the vaudeville stage here after she had asked the judge of Grass Valley for a divorce from her latest victim, Mr. Patrick Hull.

About eight o'clock last night the fire-bell sounded again, and by the time I reached the street, the sky was red. The fire had started in a barber shop on the corner of Kearny and Merchant Streets, and spreading, in thirty minutes ignited fifteen houses. The Supreme Court Building, a brick structure on Clay Street, stopped its advance on the south. The fire brigades tried in vain to save the "Union," and only the brick walls of the "Jenny Lind" halted a further spread of the fire. After nine o'clock the whole south side of Merchant Street was seen to be burned down, and across the street the houses were torn down. Clay Street was saved only by wet blankets. The "Turners" distinguished themselves with heroic attempts to save lives and property. At last, at 11 o'clock, the fire was put out.

They have passed some ordinances which are supposed to help in the prevention of further fires. For example: when, in the opinion of a fire inspector, a fireplace, a furnace or a smokestack is faulty in a certain part of its construction, the owner is ordered to remove said danger within a stipulated time, and if the change is not made a fine



of \$25 to \$500 is levied. No one can build a fire in any street, alley, or open square within the danger zone without the written permission of the fire department or the mayor, under penalty of a \$50.00 fine. But one might as well drive "Lucas" from "Non Lucendo" as look for obedience to these laws. These Yankees, these locomotives in human flesh, have the most incorrigible free-spirit in these matters; and yet for all their freedom, they are not free; they are slaves to their ambitions and to each other. Work and sleep are the only functions which men are capable of here.

While wandering in the streets of San Francisco, one marks a feverish commercial atmosphere in the air. The deaf and dumb and blind could catch it. Everybody is in a hurry -- the people on the docks and sidewalks run so fast that to try to slow them down would be as futile as trying to stop a locomotive. Whenever two friends meet on the street, they wave their hands and hasten on. I could understand it if such were the habit of business people alone, but it is so common a custom that it has become a social disease. Even the passengers on ships, who have nothing in the world to do, devour their food as rapidly as those ashore.

The "Musikverein" which I founded, and which elected me artistic director, held its first





rehearsal a few days ago. It was nothing to boast about, and yet I was not dissatisfied. The president of the "Verein," Mr. Davidson, the director of the local branch of the "House of Rothschild," who keeps up a magnificent establishment, presented me with a gold medal in the name of the "Verein." The gift is solid gold and is valued at \$100. A lyre is engraved in its center and these words around it:

Dem unvergesslichen Violin-Künstler,  
MISKA HAUSER  
von den Musikfreuden Kaliforniens.

(To the Great Violin Virtuoso,  
MISKA HAUSER  
from the Music Lovers of California.)

By the way, I already possess a very fine collection of gold quartz. At my farewell concert in Sacramento a Frenchman threw on the stage a piece of gold quartz valued at 260 florins. My delight was greater than if it had been a laurel wreath.

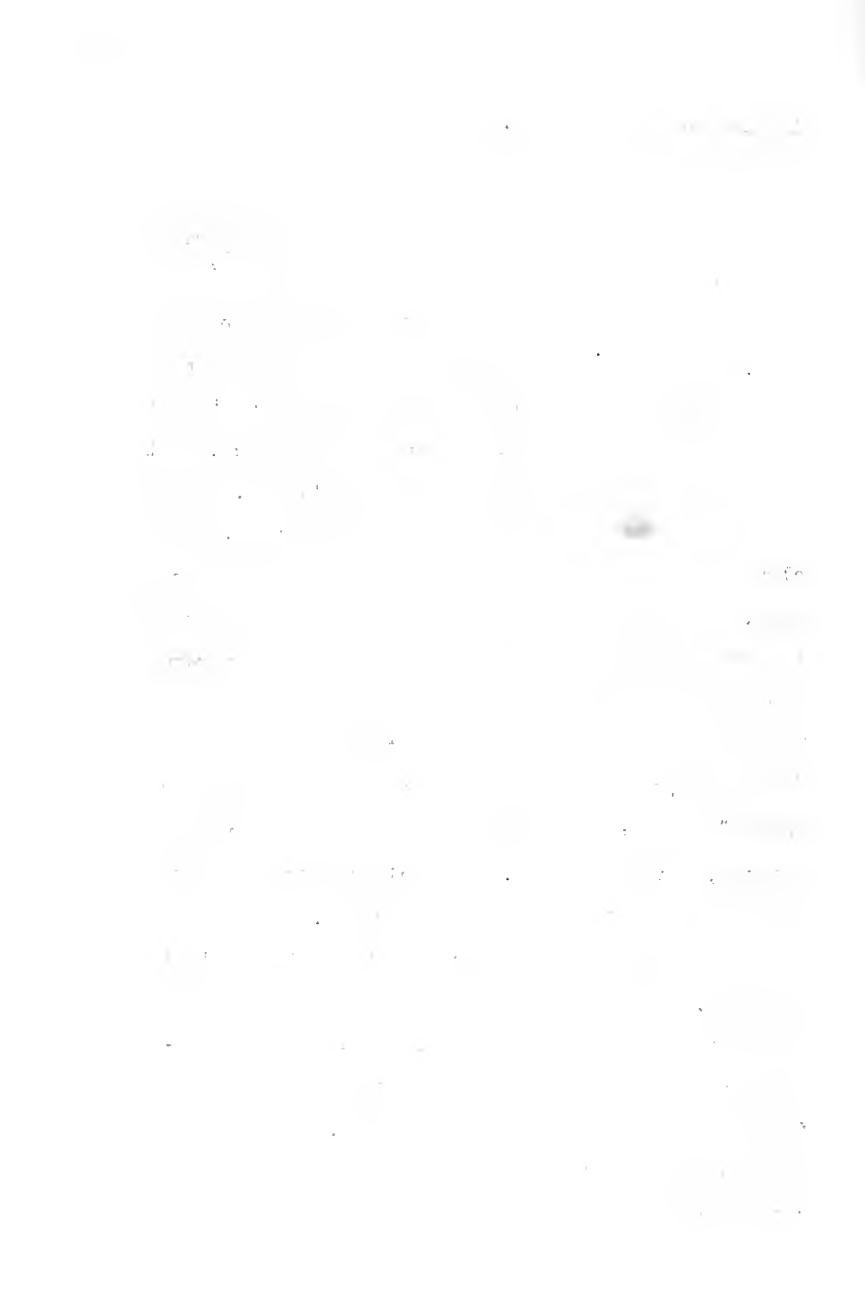
The first part of the paper is devoted to the study of the properties of the function  $f(x)$  defined by the equation  $f(x) = \sum_{n=0}^{\infty} a_n x^n$ , where  $a_n = \frac{1}{n!}$ . It is shown that  $f(x)$  is an entire function and that  $f(x) = e^x$ . The second part of the paper is devoted to the study of the properties of the function  $g(x)$  defined by the equation  $g(x) = \sum_{n=0}^{\infty} b_n x^n$ , where  $b_n = \frac{1}{n!}$ . It is shown that  $g(x)$  is an entire function and that  $g(x) = e^x$ . The third part of the paper is devoted to the study of the properties of the function  $h(x)$  defined by the equation  $h(x) = \sum_{n=0}^{\infty} c_n x^n$ , where  $c_n = \frac{1}{n!}$ . It is shown that  $h(x)$  is an entire function and that  $h(x) = e^x$ . The fourth part of the paper is devoted to the study of the properties of the function  $k(x)$  defined by the equation  $k(x) = \sum_{n=0}^{\infty} d_n x^n$ , where  $d_n = \frac{1}{n!}$ . It is shown that  $k(x)$  is an entire function and that  $k(x) = e^x$ . The fifth part of the paper is devoted to the study of the properties of the function  $l(x)$  defined by the equation  $l(x) = \sum_{n=0}^{\infty} e_n x^n$ , where  $e_n = \frac{1}{n!}$ . It is shown that  $l(x)$  is an entire function and that  $l(x) = e^x$ . The sixth part of the paper is devoted to the study of the properties of the function  $m(x)$  defined by the equation  $m(x) = \sum_{n=0}^{\infty} f_n x^n$ , where  $f_n = \frac{1}{n!}$ . It is shown that  $m(x)$  is an entire function and that  $m(x) = e^x$ . The seventh part of the paper is devoted to the study of the properties of the function  $n(x)$  defined by the equation  $n(x) = \sum_{n=0}^{\infty} g_n x^n$ , where  $g_n = \frac{1}{n!}$ . It is shown that  $n(x)$  is an entire function and that  $n(x) = e^x$ . The eighth part of the paper is devoted to the study of the properties of the function  $o(x)$  defined by the equation  $o(x) = \sum_{n=0}^{\infty} h_n x^n$ , where  $h_n = \frac{1}{n!}$ . It is shown that  $o(x)$  is an entire function and that  $o(x) = e^x$ . The ninth part of the paper is devoted to the study of the properties of the function  $p(x)$  defined by the equation  $p(x) = \sum_{n=0}^{\infty} i_n x^n$ , where  $i_n = \frac{1}{n!}$ . It is shown that  $p(x)$  is an entire function and that  $p(x) = e^x$ . The tenth part of the paper is devoted to the study of the properties of the function  $q(x)$  defined by the equation  $q(x) = \sum_{n=0}^{\infty} j_n x^n$ , where  $j_n = \frac{1}{n!}$ . It is shown that  $q(x)$  is an entire function and that  $q(x) = e^x$ .

## LETTERS OF MISKA HAUSER: X

San Francisco  
July 12, 1853

I have heard objections because I changed my true German name "Michel" to the Hungarian "Miska" upon my arrival in America. But it was not my fault! Mr. Barnum plucked the "Deutscher Michel" so clean that he did not even let him keep his own name. He thought "Miska" recalled the gypsy bands of the Hungarian Puszta, and possessed more over a more foreign sound. Barnum knew Americans, and I had to put up with the same treatment as the elephant "Miss Baba." Thank God that I am rid of this "Kunst-maezen" (Patron of Art), as this gentleman termed himself, naively enough. He spoiled for me many hours that might have been pleasurable.

Five duels have been fought in the last few days. The newspaper editor Swift had an encounter in the open street with Dr. Wolf, while onlookers stood around. On a bright clear morning they fought for the possession of a bride. She had not only suggested this dangerous form of decision and watched the duel from her balcony, but clapped her



hands as the signal to begin firing. Swift shot the doctor, who died in several minutes, put his blood-won bride into a carriage, and drove speedily away with proud, set face, like Paris with Helen. Only their quick departure saved them from the angry mob.

Two women also fought a duel, but for far less important a matter than a suitor. Both guns were loaded with blanks. Due to the miraculous intervention of Fate both shots missed, and now they are the best of friends again.

Eight days ago I visited a family who had recently come from New Orleans. They had four daughters of rare beauty. Added to this all important factor, they also had the advantage of playing piano and singing well. This was too much of a good thing for the single men of San Francisco, and yesterday all four daughters married.

Four marriages in one day is remarkable, but if a man-of-war of 4,000 tons and 180 cannons, manned with only matrimony-seeking women, docked in San Francisco, in a week the ship would be completely deserted.

I give concerts ceaselessly now. God give the San Franciscans strength to hold out! Every day a concert. Well, I'm content!

A short time ago an elderly English lady made overtures to me. After she had gone I discovered

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the thirtieth is the fact that the  
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an elegantly bound album and a pouch filled with gold dust, on top of which was laid an enthusiastic poem in English.

A local barber recently christened his shop "The Miska Hauser." The California sign-painters had made an awful cartoon of me, which he used for a sign. I looked like the robber chieftain Ronaldo Rinaldini. I had a long black beard and -- what angered me most -- I held my violin placed in a position which any woman would consider highly improper. I sharply called down the barber for the poster. It had no effect. I offered him \$40 to remove the picture. He did not bat an eyelash. \$50. Still he was obstinate. Finally, with a bleeding heart, I paid \$100. But at least I can now pass through that street where the barber shop is without any self-consciousness.

A singer from Havana is here at present. I would call her the most beautiful woman in the world if the world were not so large. Her name is Countess Fernandin. She is immensely wealthy and travels with a male accompanist solely to satisfy her artistic vanity and make a name for herself.

Three servants, a cook, and a chambermaid form the entourage of this nightingale Countess.

As is often the case, she not only displays physical charm but has also a beautiful voice, musical

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talent, and excellent taste. She always gives the receipts of her concerts to the poor.

My courage was recently put to the test in Stockton. While I was playing the song of my "Bird" in its highest harmonics, the audience suddenly cried out. I could hardly believe the innocent bird's song had had such a powerful effect. I had begun to express my astonishment at this latest triumph when to my disappointment I saw a rival, the most terrible rival that ever distracted the attention of an audience -- a live tiger standing in a door at the side of the hall.

It happened that next door to the wooden concert hall was a menagerie on exhibition. Was it accident or the irony of fate that I was playing a bird's song next door to a tent of animals?

The crowd in my concert hall had pushed down the door which led from the hall into the menagerie, and a terrifying figure became visible to the entire audience.

"The tiger! the tiger!" Everyone cried, rushing to get out. Fortunately, the beast was in a cage, which I and others could not observe at that distance. We soon observed the enforced peaceableness of our African guest. He showed extraordinary good manners by meekly attending the concert to its



close. The audience, encouraged by the example of our striped guest, remained to the end.

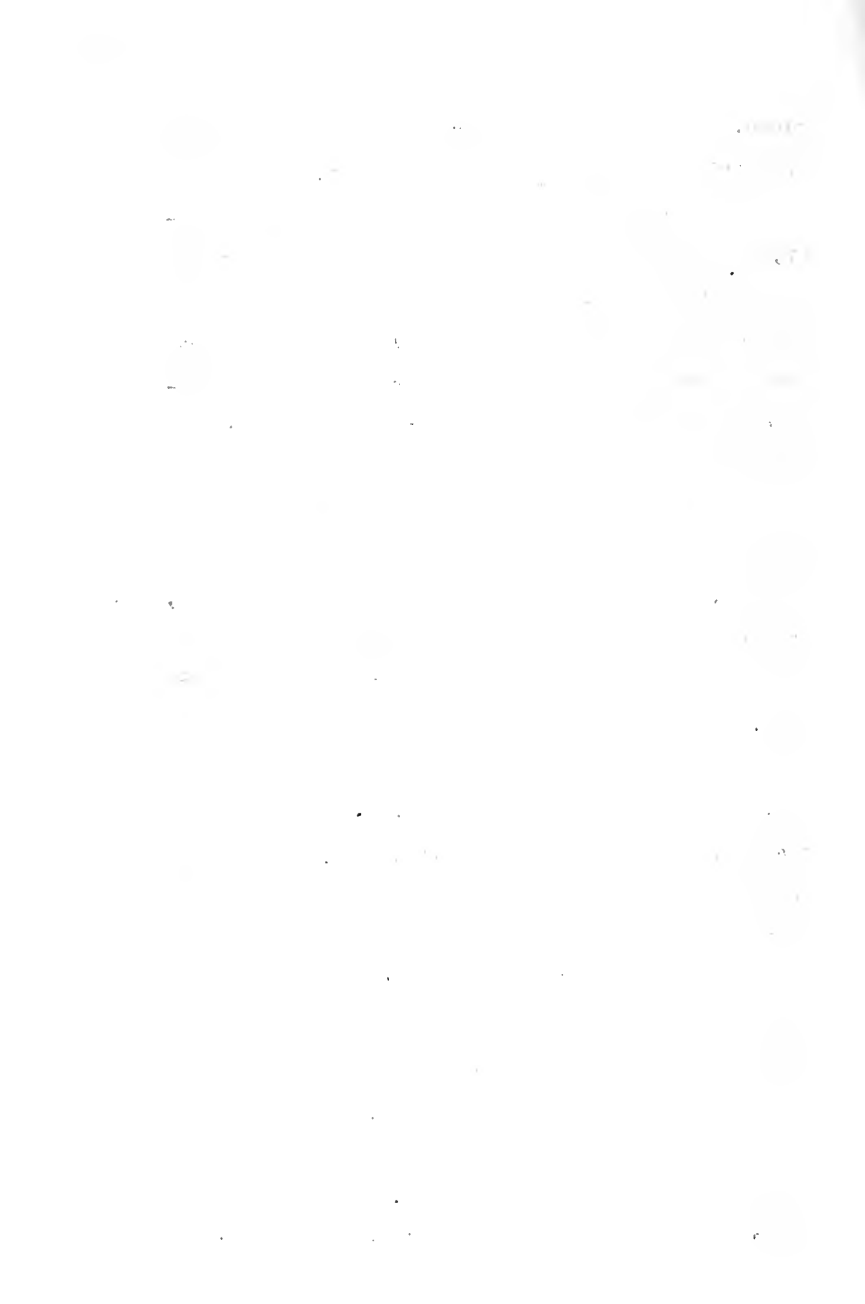
Peculiarly enough, I, the concert performer, had to pay this unwanted guest's extremely expensive admission. The owner of the hall asked \$200 damages for the broken door. I had no other recourse than to pay this unjust demand because the honorable proprietor was the Justice of the Peace of Stockton.

In Europe such a calamity would unquestionably have meant the end of the performance; but in America, where courage is valued higher than cash, and daily life is a series of tiger fights, it did not seem unnatural to share a room with a beast of prey.

These sideshows are amusing, and often one serves to complement the other. In Columbia, for example, I (a short fat man, ed.) gave a concert next door to a hall where a tall giant from Scotland was on exhibition.

The editor of the California State Newspaper recently presented me with a ring. This could only happen in California. It would be the other way around in any other place.

I cannot say much for the musical entertainments of San Francisco. When I think of the times that I have lived in St. Petersburg, Vienna,



and Hamburg, I feel a miserable yearning to be in Europe again. I sit down at the piano nowadays, play preludes and compose, and so banish the hours of homesickness.

The six "Songs Without Words," published by Andre in Offenbach, were conceived in such moments. One of them, "Indian Fairy Tale," originated on a trip that I took last summer to an Indian village. It was fourteen miles outside of Quebec. One lives there as in a Paradise, in small wigwams surrounded by luxuriant fragrant flowers, and women more beautiful than those in the Mohammedan's dreams of Seventh Heaven. I was delighted by the views of such natural scenes, and the good fortune and contentment reflected in the faces of the natives. The whole scenery radiated an incomparable charm.

I came upon a beautiful Indian girl seated under a shade-tree, rocking to sleep an infant which she held in her arms. She was singing a touching song with a clear voice. The melody, the Indian woman and the child, made such an impression on me that I was inspired to compose my "Indian Fairy Tale."

I have decided to leave in a few days for South America, because the wintertime is the best season for my profession. I cannot believe that my



actual "farewell" concert has been given. That the hour of departure is at hand can be realized from this, which was published in the California State Newspaper:

"Mr. Hauser, just a few hours before his last concert, expressed his sorrow at leaving our hospitable shores where he had found so much pleasure and so many friends. He played his new composition "Echo of San Francisco." With something of sorrow we recognized in this composition the reminiscences of the happy moments he experienced here, and it moved us deeply. Mr. Hauser sails on the next Panama steamer, to visit Lima, Chile, Valparaiso, and Rio de Janeiro. As we said in the bon voyage to Katherine Hayes, we say to him, 'May the waves carry you back to us soon.'"







## POSTSCRIPTS FROM AUSTRALIA: I

Melbourne, Australia  
August 4, 1855

Miss Hayes has arrived in Melbourne after visiting Bombay, Calcutta, and Batavia. She had no success in those cities, and at a theatre fire in Calcutta, while singing Norma, she just escaped being burned to death.

Lola Montez, or the Countess of Landsfeldt as she still calls herself, is doing an enormously profitable business here. At first I kept my distance because we did not part on exactly friendly terms in California, and I did not care to make the feeling of animosity worse. But she invited me to her hotel in the friendliest manner. So a few days ago I visited the "beautiful idler."

I found her outstretched on a soft couch in her room, smoking cigars. A deck of playing cards lay by her on the table -- for Lola is very superstitious -- and towers of boxes and trunks, some half-unpacked, some with goods streaming out of them in a disorderly fashion, filled the room.

"I thought it was you!" she said when I came in, "You German bear! You cannot be mad at me still!" She explained that she had intended to see



me right after her arrival, but the fatigue from travel, and other business....

....She told me also that her last husband, Mr. Patrick Hull, recently experienced a fatal accident in California. He had been traveling with his brother, whom he had invited from England, (and whom he liked so much), and had accidentally killed him in the night. He has been acquitted of a charge of murder in the California Supreme Court, but the grief has driven him to the solitude of the mountains. Lola told me all this without any sign of concern. But she noticed the deep impression the tale made on me. So she ran to the piano and sang "Am Ganges duftet's und leuchtet's," a song from a poem of Heine's which I composed for her back in California.

During the evening I saw her dance at the theatre. It was a Spanish fandango, wild and fiery, and she threw herself into it with a passion close to madness. Her dancing however has become more artistic. She dances now not only to show her legs but she has a refinement about it that is more intended for the heads than the hearts of her male admirers.

Immorality has reached its peak here. Under the debris of the tavern To the Blue Jacket, the



corpses of twelve men were found. The proprietress is suspected of having killed and then robbed these miners on their way home, and also of having done away with her husband in the same manner. If a woman does not run away from her husband the first day after marriage, she will torment him so that he is glad when she does run away!

After this discovery, the men of good will and justice held a meeting in Melbourne. The question was this atrocity. One of the speakers blamed Lola Montez and soon after the whole crowd marched on the Royal Theater where the beautiful carefree Lola was performing her Spider Dance with the greatest success.

Suddenly in the midst of her dance the avenging army appeared and from the orchestra boxes and galleries shouted their disapproval. And then the war was on. Lola yelled that she wanted to speak, but the hullabaloo only increased. The onslaught of the mob had come too suddenly and it caught Lola unprepared. She could not get a hold of herself. They had to carry her off the stage, fainting.



## POSTSCRIPTS FROM AUSTRALIA: II

Adelaide, South Australia  
November 30, 1855

Wandering through the city late that night I came upon a mob milling around in a public park and heading in the general direction of the Hall of the Stock Exchange. I followed the flow of people and when I got to the doors of the building I thought to myself, "What do I lose?" So I bought a ticket and went inside and sat down. The hall was all lit up; and the people streaming in, the women attired in fashionable gowns. The men encased in suits like Continental dandies reminded me of some of the concerts I had witnessed in Petersburg or Paris or Vienna. And, when the concert finally began, who should be the performers but Mr. Bochsa and Anna Bishop!

Mr. Bochsa is the best harp player I have ever heard. He has carried his harp about with him into almost every country in the world and yet he plays his instrument so artistically that he makes you oblivious to the usage it has received. Mme. Bishop, who is his constant companion nowadays, supported him on the program. She sang English and French songs. But her voice has grown weak indeed. Her best years are past.





Remarks aside however, during Anna Bishop's singing, some noise and bustle came from the door, and Lola Montez marched in with her admirers. Miss Bishop stopped her singing, for there were cheers and applause and a great deal of throwing of bouquets and wreaths to this conquering hero, this true female Alexander. For that she is! All worlds fall beneath her! After the hubbub had died down the concert resumed.

An old English gentleman here is fond of Lola. But the feeling is not reciprocated. He has offered her his heart and his everlasting adoration and so forth. She doesn't care a rip for him. She tortures him and drives him so she can enjoy the chase, but she is not interested at all in the capture.

Recently the editor of the Melbourne Argus, indignant after beholding Lola's Spider Dance, waged a campaign against her in his paper. She retaliated by publishing an article challenging him to a duel with pistols. "I do not care," said the eminent and respectable editor, "I do not care to fight with a fresh Jill." That was enough for Lola! She armed herself with her famous horse-whip and went to the journalist's home. But he was prepared. Without ado he threw her out the door!



Sick with rage and humiliation, Lola published notices in other newspapers accusing him of cowardice for not duelling with her and pleading for a man to take up her cause. The rich old English gentleman came to her rescue heroically. The editor as readily as he had thrown Lola out the door, broke her new defender's arm. So once more Lola has crossed me out of her Liebesbuch, for the editor is a close acquaintance of mine.

\* \* \*

Adelaide  
December 20, 1855

Returning from a vacation with a friend of mine who lives in the country, I announced my first concert in this city. But on a walk through the streets I found all my posters had been torn down. I thought it was a prank of boys. So I had new posters printed and put up. They also disappeared. I had about made up my mind to turn the matter over to the police when through sheer accident I read in a paper that Lola Montez had heard what I had said of her in my letters to Europe, and had been greatly insulted by them. Her revenge was to make life so difficult that I would leave the city. She also got the editor of a Sydney paper to take her side



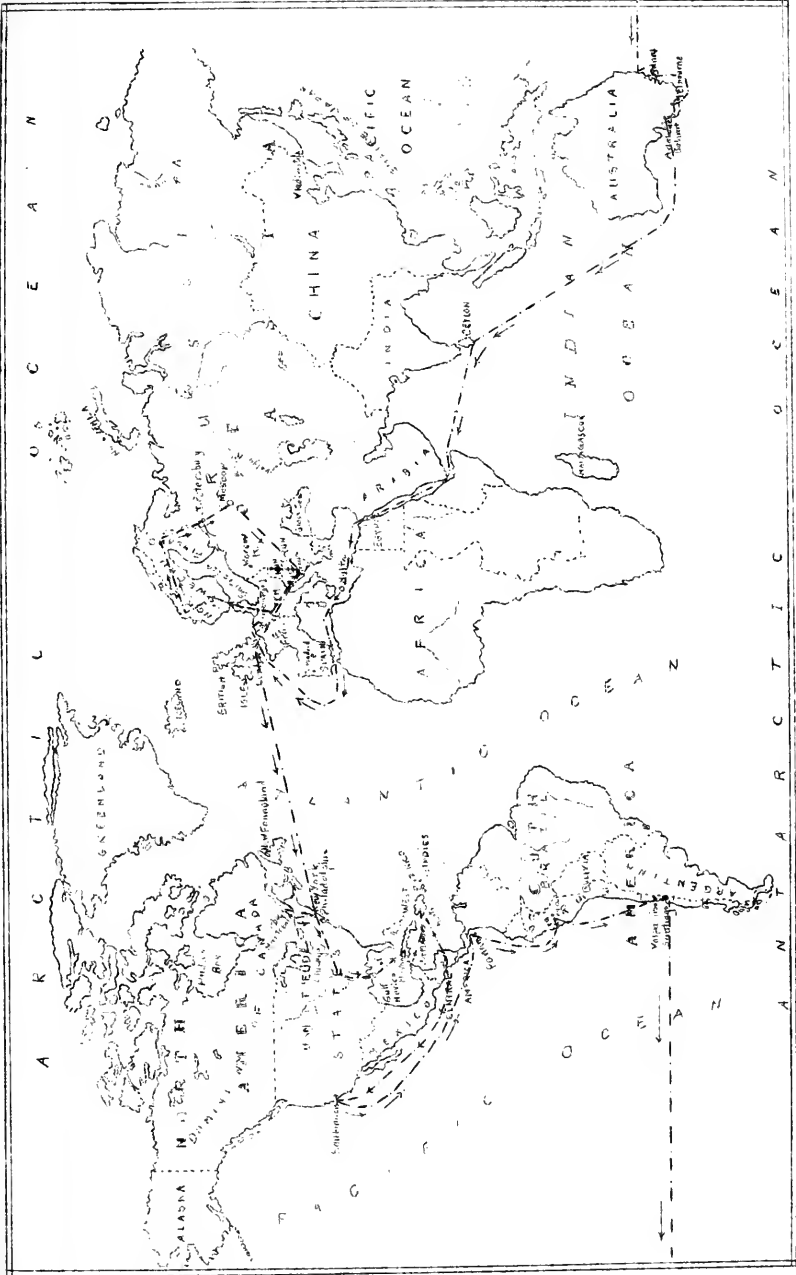
by telling him I had calumniated the Australians in my letters, for he wrote in one of his editorials: "The whole population has turned against you. You take our money, then write that we have intolerable conditions of living here, that the remuneration is too meagre..." and he went on in this vein for some columns accusing me of things I never said and mixing dates and places, and closed his accusation saying, "If you ever come to Sydney, you musical mocking bird, we'll pluck your feathers so clean..."

God knows how Lola had twisted the sense of those harmless letters I had sent to Europe! And all for the purpose of getting me out-of-town so she could command the town herself.

So, the public roused against me, I had to put off my concerts and wait patiently fourteen days until Lola had departed. Then I gave my own programs with great success.

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MAP OF MISKA HAUSER'S WORLD ITINERARY





3: D R A M A T I S P E R S O N A E: 1842-1855

## (Supplementary Biographies)

<u>Artist</u>	<u>Local Debut</u>	<u>Page</u>
1. Massett	June 22, 1848	92- 97
2. Herz	Feb. 26, 1850	98-101
3. Roncovieri	Apr. 2, 1850	102-105
4. Loder	Mar. 22, 1852	106-110
5. Evans	Mar. 22, 1852	111-115
6. Biscaccianti	Mar. 22, 1852	116-119
7. Hayes	Nov. 30, 1852	120-124
8. Hauser	Feb. 9, 1853	125-132
9. Koppitz	Apr. 13, 1853	133-136
10. Montez	July 27, 1853	137-140
11. Herold	Aug. 13, 1853	141-144
12. Bishop	Feb. 7, 1854	145-149
13. Bochsá	Feb. 7, 1854	150-154
14. Bull	July 24, 1854	155-159
15. Strakosch	July 24, 1854	160-163

1. The first part of the document is a list of the names of the persons who have been appointed to the various offices of the government.

Name	Office	Term
John A. Smith	Governor	1880-1882
James B. Jones	Lieutenant Governor	1880-1882
William C. Brown	Secretary of State	1880-1882
Thomas D. White	Treasurer	1880-1882
Charles E. Green	Attorney General	1880-1882
Robert F. Black	Comptroller	1880-1882
Henry G. Gray	Surgeon General	1880-1882
George H. White	Inspector General	1880-1882
Edward J. Black	Commissioner of the Land Office	1880-1882
Franklin D. White	Commissioner of the Marine and Fisheries	1880-1882
John F. Green	Commissioner of the Public Works	1880-1882
William H. Black	Commissioner of the Education	1880-1882
Charles K. Gray	Commissioner of the Agriculture	1880-1882
Thomas L. White	Commissioner of the Commerce	1880-1882
Robert M. Black	Commissioner of the Labor	1880-1882
George N. Gray	Commissioner of the Health	1880-1882
Edward O. White	Commissioner of the Charities	1880-1882

DRAMATIS PERSONAE: 1849-541: STEVE MASSETTChronology

- 1820 Born in London of undistinguished lower middle-class family
- 1820-37 Lived unrecorded youth until summer, 1837; hung about docks of London, seeking passage to America
- 1837 Reached New York in August, became lawyer's clerk, read Shakespeare rather than Blackstone
- 1838 Played title role in amateur production of Richard III, ending in fiasco when he tripped on wooden sword, a splinter of which flew into the eye of the youth leading the orchestra
- 1839 Acted in the Charleston Theatre, playing several parts in each production. Wrote first song, "When the moon on the Lake is Beaming" which was to become a piece de resistance in his San Francisco appearances
- 1843 Assumed nom-de-plume of Jeems Pipes for series of letters covering European trip, published in The Spirit of the Thames, a New York paper.
- 1849 Came to California, gave San Francisco's first concert, worked as notary in real estate office, appeared as assisting artist to Henri Herz's debut, after tour of interior
- 1850 Toured Sandwich Islands; triumph at Honolulu
- 1852 Again toured Europe; wrote of European concerts: all order and no fighting or rowdyism, no scrambling for places, ... no boisterous applause, no hi-hi-ing, no ridiculous encoring, no ill-timed brava-ing which indicated what Hauser would have to put up with in California
- 1853 Purchased lot in San Francisco, named it Pipesville, wrote the famous commentaries of Jeems Pipes
- 1855 Lost all money in bank failure of 1855, toured Sacramento valley towns, Oregon, and recouped fortunes



- 1856-58    Toured Australia, British Dominions, Japan. Had his one failure in London where his recital of a revolt and reprisals in India horrified his audience and ended in turmoil
- 1859        Made brief farewell visit to San Francisco. Disappeared into limbo, unilluminated except for an unexpected emergence in Japan as reader from his own works
- 1898        Died, after thirty more years of unrecorded, but doubtless full years, on August 20, 1898





*Steve Massett*





DRAMATIS PERSONAE

I: STEVE MASSETT

Miska Hauser played his role in the musical history of San Francisco between February and November, 1853. The first character to appear in the drama, Stephen Massett, was far offstage, touring England at this time, and did not return until a few days after our hero departed for South America. Yet to omit him from this volume, would be, if not playing Hamlet presented minus the Dane, at least presenting Shylock unaccompanied by Gratiano.

Massetts is notable in these annals for several things. One is his relative disinterest in gold, part of a congenial inability to take anything, himself above all, completely seriously. This would serve alone to mark him off from the virtuosi of the period. Another invidious distinction to be drawn concerns the completeness of his personality contrasted with the one-dimensional eccentricity of the mere musicians. Victims of the struggle for survival which forced specialization, they became semi-abstract instruments of their "Gift," too often musical acrobats rather than artists.

Virtuosity derives from a word of the Renaissance, virtue, defined as the human power to will and execute the will's command. The complete men of the period aimed to extend human action and accomplishment in all fields, to acquire a perfected technique of living that would bring all action to the level of an art, the whole proportionately integrated



in accord with the ancient ideals of classic unity and harmony.

With Bach this ideal was achieved in music. It was maintained until after Beethoven. Then the rapidly sharpening competition among virtuosi made it increasingly necessary for them to outdo each other in velocity and complexity of ornamentation and interpretation. Brilliance of detail was sought while the architecture of the whole collapsed.

By the time of Hauser the progress had reached a *reductio ad absurdum*, each star achieved the but recently impossible. In so doing he had to give up all other possibilities of experience and development in other than musical fields.

Not so Steve Massett. He was a virtuoso of versatility and developed his manifold talents if not to a blazing brilliance, sufficiently well to charm audiences all over the world, by their fused force. He was the complete music hall artist who conceived, composed, wrote, mimed and recorded his performances in one flowing process. From curtain rise to fall, the bond between this artist and his audience was complete and satisfying to both.

Masset arrived in San Francisco in 1849. Shortly, after on June 22, he gave a concert, San Francisco's first formal musical event. Hauser was later to record the absolute necessity of securing many assisting artists to satisfy San Franciscan's taste for variety.



The program given below of the momentous event in the little schoolhouse\* shows that while Massett realized the importance of variety, he still felt no need for assisting artists.

### PROGRAMME

#### Part I.

1. Song- "When the Moon on the Lake is Beaming." Words and Music by S. C. Massett
2. Mr. Massett: The Frenchman, the Exquisite, and the Yankee in Richard III
3. Mr. Massett: "My Boyhood's Home" from opera Amilie
4. An imitation of Madame Anna Bishop, in her song of "The Banks of Guadalquiver"
5. Song- "When a Child I Roamed." Words and Music by S. C. Massett
6. An imitation of an elderly lady and a German girl, who applied for the situations of soprano and alto singers in one of the churches in Massachusetts.  
S. C. Massett.

#### Part II.

1. Song- Mr. Massett: "When Time Hath Bereft Thee," from Gustavus III
2. Mr. Massett: "Loss of the Steamship President," by Epes Sargent
3. Mr. Massett: "I'm Sitting on the Style, Mary," by W. R. Dempster
4. An Imitation of the New York Razor Strop Man, John Smith
5. Ballad: "She Wore a Wreath of Roses," (Mr. Massett) J. P. Knight
6. Ballad: "List While I Sing." Composed by S. C. Massett
7. Yankee Imitation - "Deacon Jones and Seth Slope." S. C. Massett
8. To conclude with the celebrated "YANKEE TOWN MEETING."

---

\*Located on the north side of the Plaza, now Portsmouth Square.



Many writers have attributed his unqualified success to an easily satisfied lust for theatrical entertainment on the part of the uncritical gold seekers, but Massett later gave similar programs with equal success to cultivated audiences in almost every civilized country in the world.

In a world made up of persons, as rich a personality as Massett, matured by an extraordinary range of experience, simply could not fail to charm anyone coming under his spell. Music and miming are of universal appeal. The simple sentiments, melodies and harmonies of Massett's ballads, showed genuine, even though minor, lyrical talent. This together with an unusual gift for mimicry, attested to by many contemporaries, guaranteed him a career in which, contrary to the usual proportions, the fortunate circumstances would vastly exceed the unhappy.

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The Sacramento Union (Sacramento: Spring, 1856)  
The Golden Era (San Francisco: April 30, Aug. 6, October 17, 24, 1854; May 1, September 18, 1856)  
The True Californian (San Francisco: Sept. 15, 1856)

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- Massett, Stephen C. Drifting About (New York: Carleton, 413 Broadway, 1863)  
Monograph of Stephen C. Massett Abstract from San Francisco Theatre Research Project (San Francisco: 1938)  
Rourke, Constance Troupers of the Gold Coast (New York: Harcourt and Brace, 1928)

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## HENRI HERZ

### A Chronological Summary

- 1806 Born January 6, in Vienna
- 1816 Entered Paris Conservatoire after early violin lessons by father, and Hunter in Coblenz. Studied with Pradher
- 1818 Awarded First Prize at the Conservatoire
- 1821 Studied with Moscheles whom Herz credited with improving his style
- 1821-31 Enjoyed great success as teacher and composer in Paris where compositions brought four times the money received for the works of better artists
- 1831 Toured Germany with La Font, having only mediocre success
- 1831-45 Taught in London; concertized with huge success in Ireland, Scotland, England; invested all earnings in piano factory of one Klepfer who shortly after absconded with all the firm's funds
- 1845-51 Toured the Americas to earn enough money to start another piano factory
- 1849 Appeared successfully in San Francisco, Sacramento, and mining camps of the interior
- 1851 Returned to Europe to manufacture pianos
- 1856 Won Highest Award for pianos at Paris Exposition
- 1855-88 Built Concert Hall; took part in all affairs of the community; died on January 6, 1888 after having written over two hundred piano pieces, all forgotten today, except a few studies and a treatise on teaching methods

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1. *Adaptation*

19. *Journal of the American Medical Association*, 277, 1996, 1031-1034.

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*Henry Herz*



DRAMATIS PERSONAE

2: HENRI HERZ

Miska Hauser was neither the first nor most venal of virtuosos who found California an El Dorado for musicians as well as miners. This doubtful distinction was earned by Henri Herz who came to America in 1845 with the sole purpose of making enough money to finance his own factory. In 1849 news of the discovery of gold began to filter East. Herz lost little time getting to San Francisco. Only Steve Massett, circus performers, a minstrel troupe and barroom musicians preceded him.

Steve Massett, who was a real artist in his own genre particular had billed himself as an entertainer; Herz, almost wholly an entertainer, claimed and secured the rewards due an artist. Whereas Miska Hauser later proved willing to meet the desires of the audience half way, Herz came prepared to provide more thrills and sensations than the crowd reckoned on. He is credited, if that is the word, with having introduced the super-bravura style of variations on familiar themes. Undoubtedly his ever-generous use of trills, shakes, runs, and glissandi confirmed early San Franciscans in their love of cheap acrobatics deplored by Hauser in his letters.

What serious music lovers thought of Herz as a musician is revealed in an anecdote concerning his compositions.

THE HISTORY OF

THE CITY OF NEW YORK

FROM THE FIRST SETTLEMENT OF THE MANHATTAN ISLAND IN 1624 TO THE PRESENT TIME. BY JOHN B. HENNINGSEN, ESQ. OF NEW YORK. VOL. I. NEW YORK: PUBLISHED BY J. B. HENNINGSEN, 1824.

THE CITY OF NEW YORK, FROM THE FIRST SETTLEMENT OF THE MANHATTAN ISLAND IN 1624 TO THE PRESENT TIME. BY JOHN B. HENNINGSEN, ESQ. OF NEW YORK. VOL. I. NEW YORK: PUBLISHED BY J. B. HENNINGSEN, 1824.

Vacationing in Dusseldorf in 1834, Mendelssohn met a beautiful young Jewish heiress to whom he gave some lessons. She had been fond of playing variations by Herz and her young teacher converted her to Bach and Beethoven. Her father, a merchant prince, was so delighted, he presented Mendelssohn with enough fine black cloth to make a suit.

San Franciscans proved less critical. After the debut of Herz on April 2, 1850 at the National Theatre he was presented with a pan of gold dust amounting to about 10,000 francs, and no less than five further concerts yielded equal rewards. Some twenty years previously, Herz had commented in disgust that Parisians cared only for variations. His disgust not proving strong enough to keep him from composing in this form, he covered reams with flashy pieces that brought him four times the amounts earned by more sincere artists. By the time he arrived in San Francisco he was a master of this form of musical vaudeville.

The ease with which he could stifle his artistic conscience stood him in good stead in the mining camps. In one camp the only piano in town possessed only one octave in tune. Nothing daunted, Herz confined his efforts within the good octave and won an ovation from his jackbooted audiences.

On a more celebrated occasion, that of his Sacramento debut, the pianist who had thrilled London in duets with Moscheles, found no instrument provided, so he sang an unaccompanied song on request. The miners, noting he looked





worried, assured him the absence of the piano mattered little -- they had come mainly to look at him anyway.

To fill in, he made them a speech which had a great success. When the piano arrived and the relieved Herz sat down to play, nothing emerged but a series of liquid gurgles, for the miners, seeking the easiest means of transporting it, had floated the instrument up-river and neglected to empty it on arriving at the concert hall.

Glad enough to return to the comparative civilization of San Francisco, Herz arranged for a farewell concert. Before it took place, the concert hall burned down and with it, the expensive piano upon which Herz expected to conclude his San Francisco visit in triumph. He sailed away shortly after, in June 1850, having set the standards to which subsequent virtuosi would be expected to conform.

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 Howard, John T. Our American Music (New York: Thomas Y. Crowell Co., Copyright, 1929, 30 and 31).



## 3: COMTE ALFRED RONCOVIERI

Chronology

- 1819 Born, December 31. in Bordeaux, France. Sung Basso-Cantante roles in Bordeaux Grand Opera
- 1849 Set sail for California upon hearing of Gold Rush
- 1850 Arrived in January, hired as entertainer in bar-room. Appeared with Stephen Massett as assisting artist at the debut of Henri Herz, April 2
- 1851 Sang in La Sonnambula, the first Italian Opera given in San Francisco, at the Adelphi Theatre, February 12
- 1850-1870 Sang in opera with the Pellegrini, Bianchi, Ghioni, Richings, Bishop, Bonheur and Lyster Opera Companies
- 1870-1873 Was leading Basso with Agatha States Opera Company, both in San Francisco and later in Mexico
- 1874 Died, November 20, 1874

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*Count Alfred Pierre Roncovieri*



DRAMATIS PERSONAE

## 3: COMTE ALFRED RONCOVIERI

If Steve Massett was the first musician to reach San Francisco, the Comte Alfred Roncovieri was the first trained artist to arrive, which he did shortly after Massett, in January 1850.

Massett's youth on his own testimony was that of a rolling stone acquiring little moss. Comte Roncovieri spent his in Grand Opera in his birthplace, Bordeaux, acquiring a magnificent stage presence, a robust and well trained voice and an immense self-confidence.

He had little else as baggage when he made up his mind to seek his fortune in America. In 1849, every ship that reached Bordeaux carried a heavy cargo of rumors about the new gold fields. "I am going to California," shouted the young singer to his family. "I don't know where California is, but I am going there." Unlike some of the adventurers who expected to find pure nuggets lying about on the surface, Comte Roncovieri believed that a greater fortune might be won with less effort in other fields.

His faith was soon rewarded. Walking up Commercial Street on the day of his arrival in San Francisco, the Comte Roncovieri turned into a little cafe and suggested to the proprietor that a singer might attract business.

The proprietor agreed. "Do you know a good singer?"

"Certainly," replied the young man. "Listen!" He





launched forth on a comic air popular in Bordeaux. "Stop!" said the proprietor. "You are hired. But we will need a piano."

Roncovieri told the cafe owner a shipboard acquaintance had brought with him a piano from France. Singer and instrument were instantly hired at \$40 a night. This seemed an amazing wage. The singer did not realize living costs were proportionate and immediately wrote to his wife, telling her to secure passage for herself and their child at once. Preparing to make democratic San Francisco his home, he sensibly dropped the title of Comte forever.

Shortly after a troupe of singers going by the name of the Pellegrini troupe made its appearance. On February 12, the Adelphi Theatre was the scene of San Francisco's first opera, La Sonnambula. From then on, Roncovieri never was out of employment until his death in 1874. At one time or another he appeared as supporting artist with nearly every famous operatic star visiting San Francisco.

He was exceedingly handsome and his voice must have been better than average, for the critics of the day often singled him out of the minor singers for praise. Although the Bordeaux Opera was but a provincial company, it must have seemed in Roncovieri's memory, of superlative standards when compared to the best of the local troupes. Hauser, who undoubtedly heard Roncovieri, mentions a performance of Martha bad enough to cause its composer to turn in his grave. But in Europe the rewards for even a good singer could not equal



those paid out by the miners. For a romantic temperament, the city offered thrills to outdo the wildest libretto contained in the whole operatic repertoire.

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Foreign Theatres: Monograph from the San Francisco Theatre  
Research Project. (San Francisco: 1939)  
History of Opera in San Francisco: Same source  
Early Theatricals on the Pacific Coast: San Francisco Call,  
 March 17, 1901, P. 10

1. The first part of the report is a general introduction to the subject of the study. It discusses the importance of the study and the objectives of the research.

2. The second part of the report is a detailed description of the methodology used in the study. It includes a description of the sample, the data collection methods, and the statistical analysis techniques used.

4: GEORGE LODER  
(Leader of Orchestra)

Chronology

1852

Feb. 26 Arrived from East  
Mar. 22-31 Directed Mme. Biscaccianti's series of 5  
concerts  
July 21 Directed Miss Isabella Carter's Concert,  
Baptist Church, Washington Street  
Nov. 5 Directed Biscaccianti Concert in aid fire  
sufferers at Sacramento  
Nov. 22-25-27 Directed Biscaccianti Concert  
Nov. 30 Directed Kate Hayes Concert

1853

Feb. 9 Directed Miska Hauser's 3 concerts  
July 26 to Nov. 13 Conducted concerts of Pacific Musical  
Troupe  
Dec. 24 Directed first night season opening of  
Metropolitan

1854

Jan. 16 to Feb. 10 Directed Anna Thillon's English Opera Co.  
May 24 Directed first Kate Hayes Concerts  
July 24 Conducted Ole Bull and Strakosch's Concert

1855

July 8 Directed first Promenade Concert  
Oct. 22 Received complimentary benefit  
Nov. 12 and 13 Had controversy in press with Signora  
Garbato over Italian Opera season which  
did not take place due to financial and  
artistic disagreements

1856

Apr. 25 Left for Australia

1857

June 17 Presented by citizens of Sydney, New South  
Wales, with meerscham pipe very richly  
mounted with gold and in a silver case

1867

July 15 Died in Adelaide, South Australia



DRAMATIS PERSONAE

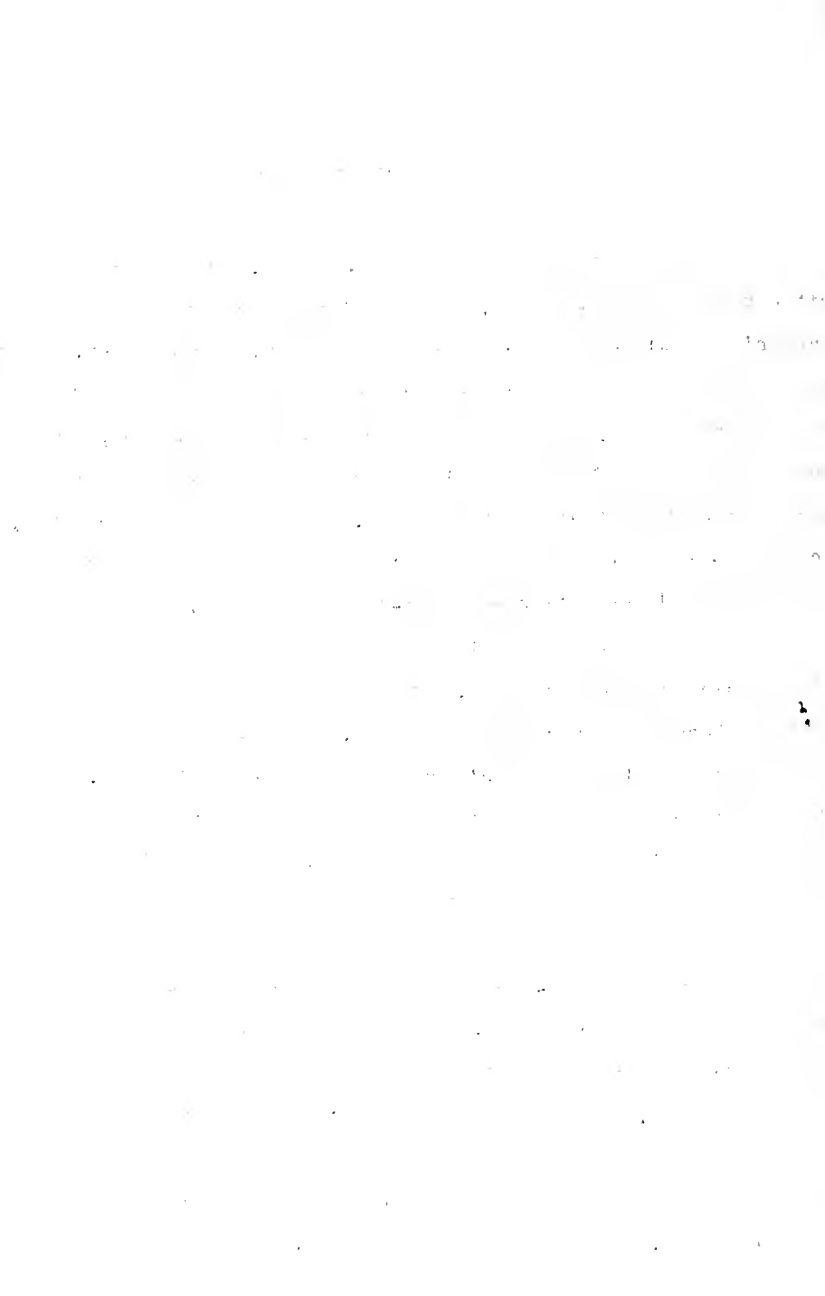
4: GEORGE LODER

When Herz departed in 1850, San Francisco was left without a virtuoso, a condition which existed until Miska Hauser's appearance some two and a half years later. Meanwhile in 1851, several concerttroupes offered companies of second-rate stars. Third-rate opera outfits followed, and it was not until 1852 that Eliza Biscaccianti arrived to inaugurate the era of real prima donnas. When she made her debut, the accompanying orchestra was under the baton of George Loder, San Francisco's first full-dress conductor.

Just as critics are often justly suspected of being disappointed creators, many conductors are drawn from the class of unsuccessful virtuosos. This was definitely the tragic genesis of Loder's career as musical director. Although he conducted orchestras for almost every visiting virtuoso and prima donna of any importance, this was small compensation for a man who aspired to the leading role himself.

In London he had achieved some fame as the composer of several well-received symphonies and well-attended operas. This early success -- he was only twenty-five -- did not turn him from constant practice in preparation for tours as a concert pianist. But European audiences would not accept him.

In 1845 he left for America, hoping that a scarcity of gifted rivals would enable him to be a big frog in a small puddle. Utter humiliation awaited. Even the relatively naive





audiences of the Eastern States failed to accept his pretensions as concert pianist.

As a last resort, he came to San Francisco. Surely there his impersonation could not fail. He did not attempt to put his ambition to the acid test immediately upon his arrival. Prudently he accepted engagements in the role enthusiastically applauded by music lovers everywhere, and the evening of March 22, 1852, found him aiding Eliza Biscaccianti at her local debut. Four equally successful concerts with this star followed before Loder was able to appear as headliner himself. His failure rang the final knell at the death of his fondest hope, and he resigned himself to a career as conductor.

So it is that he, like Herold later, became a perennial figure in the annals of the cities musical life while the various virtuosi appeared, staved, wore their welcome thin, and like grab-and-run burglars beat a hasty exit, pausing only to garner whatever additional loot the traditional farewell concerts and benefits might yield.

When Miska Hauser bowed to his first San Francisco audience, George Loder was on the podium in the orchestra pit. This place he occupied while Kate Hayes, Anna Thillon, Ole Bull, Maurice Strakosch, and a host of minor figures, smiled and bowed response to the rapturous acclaim of miners and merchants.

He gave his services at countless benefits, assisted at the sessions of the various choral societies, and was



rewarded by an occasional opportunity to appear as organist or pianist in these gatherings to raise funds for others.

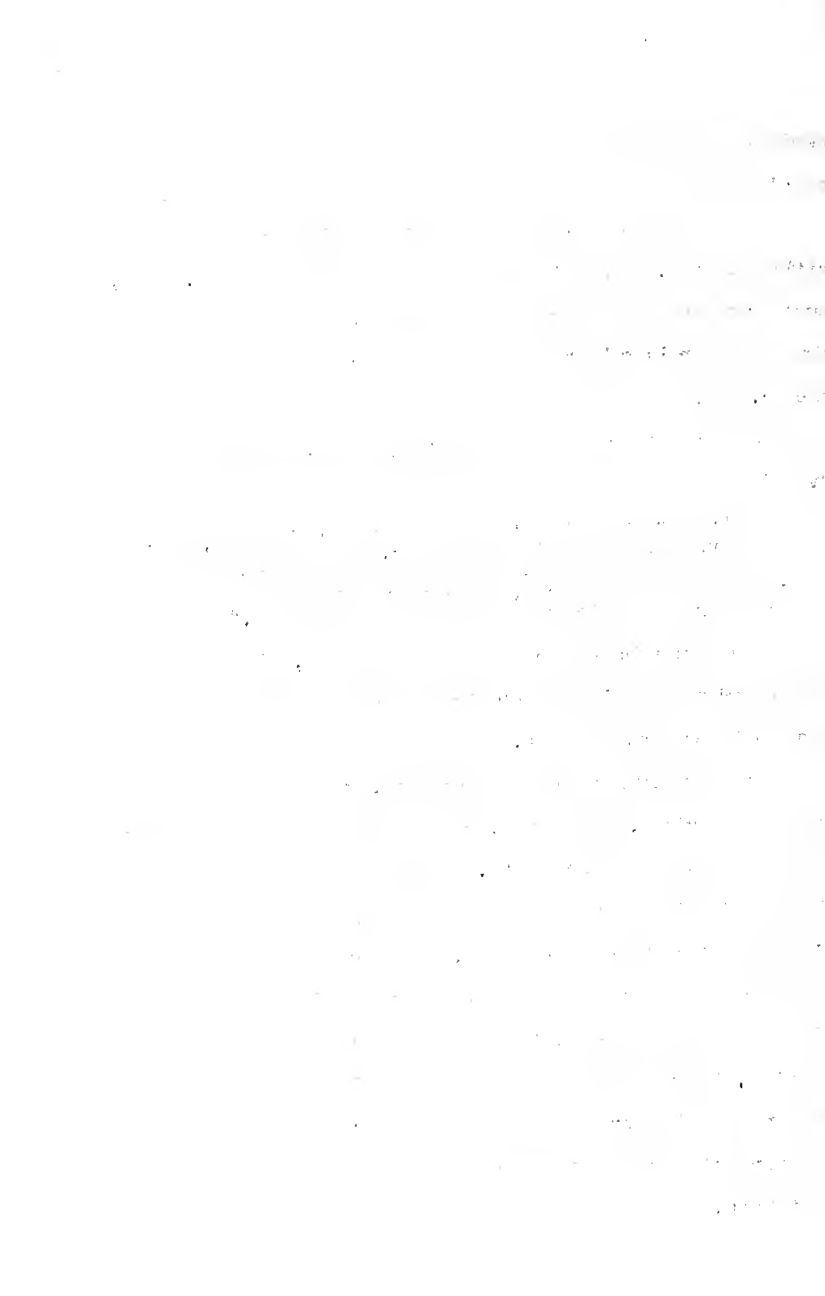
Although the ovations reserved for virtuosi were withheld from him, a benefit which took place April 6, 1853, must have consoled him more than a little, at least it proved that the director's share of credit was not unacknowledged by the public.

According to the San Francisco Daily Herald of April 7, 1853:

"The community must have made up its mind to turn out en masse to attend Mr. George Loder's benefit last evening, for the Hall was crowded to the very threshold, and yet numbers were continually attempting to wedge themselves in."

This must have provided some comfort, but it was a consolation with faintly bitter flavor for one who so assiduously mistook his true talent.

Conducting has its own rewards, gratifying to those rare souls who enjoy, above all, coordinating individual performances into an artistic unity. There are even rarer souls who find their chief delight in accompanying and inspiring soloists to greater performances. But to Loder, as to most performers too good to bury their individual talent in the anonymity of an orchestra, the urge to become a soloist was overpowering. For him no amount of practice was to much as preparation for the joy of expressing and communicating feeling directly through personal interpretation of cadence and musical phrase.



Loder must have compared the rewards of the conductor to those reaped by the virtuosi. For the virtuoso there was the applause, the fees, the opportunity to roam the world, skim the cream from a city's offerings to the box-office, and the opportunity to graciously acknowledge triumphant ovations. In contrast there was the conductor who, baton under arm, envy concealed under forced smile, was compelled graciously to add perfunctory hand patting to the thunder of acclaim.

Consideration such as these led George Loder to abandon his career as composer and conductor in Europe after sophisticated audiences turned deaf ears to his efforts as virtuoso.

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Extracts from McCabe's Dairy Unpublished (San Francisco: Suto Branch, State Library). 1849-1882  
San Francisco Daily Herald, April 7, 1853



GEORGE T. EVANS (1837-1878)Chronology

- 1837 Born. City unrecorded. Evidenced early talent, made debut in New York as child prodigy after studying with Thalberg and Leopold de Mayer
- 1848 Became pupil and protege of Signor A. Biscaccianti
- 1852 Accompanied Biscacciantis to San Francisco; was pianist at Madame Biscaccianti's debut and during first opera season at American Theatre
- 1853 Was established as conductor for the Bianchi's opera season. Married Countess Karoly (Josephine Dormay) whom he later divorced when Signora Biscaccianti deserted her husband for him
- 1853-78 Directed orchestras for California Theatre, Handel and Hayden Society, various opera companies; was organist in several churches, directed the Musical Fund, member of the Cambrians and the Elks. Married singing teacher at the age of 41
- 1878 Died in San Francisco after 16 years of life as a busy local musician





DRAMATIS PERSONAE

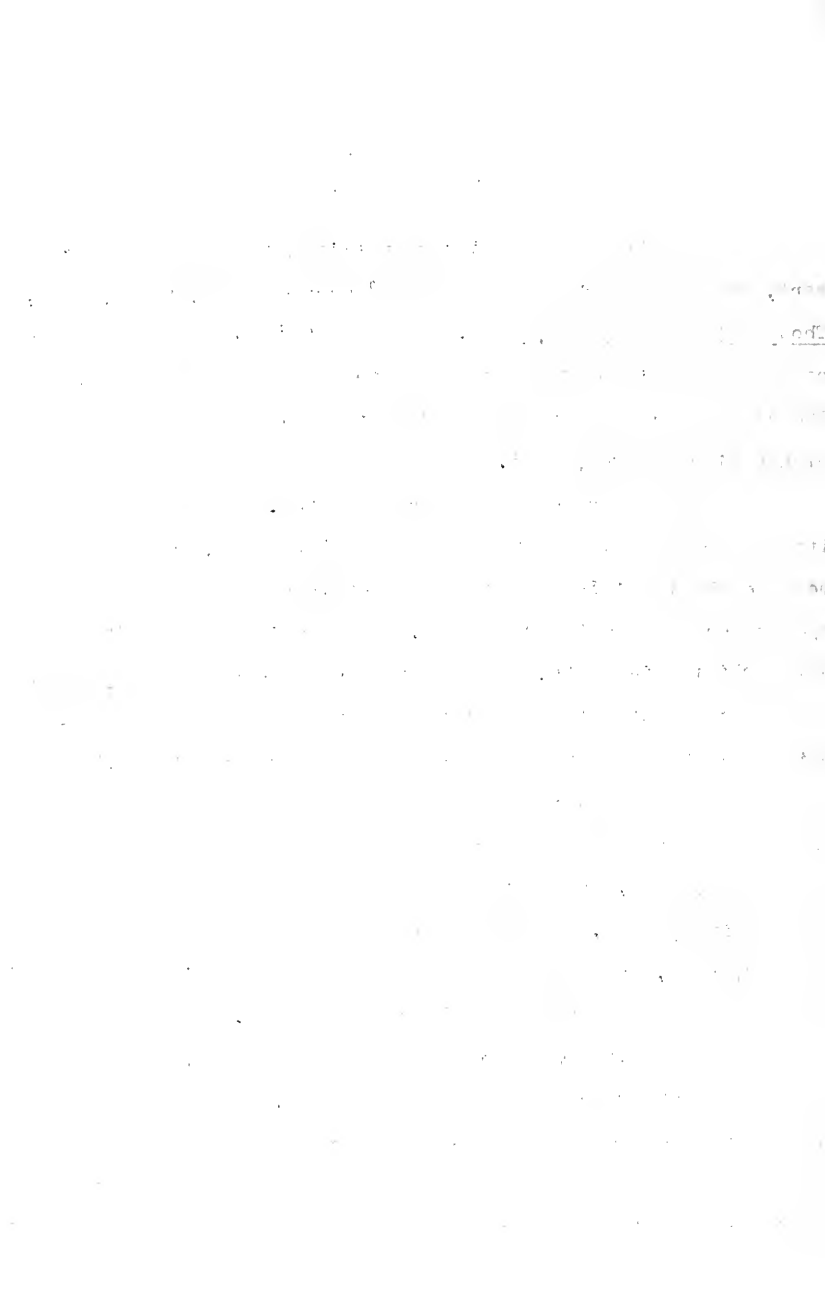
5: GEORGE T. EVANS

At Eliza Biscaccianti's fourth San Francisco concert, the "gem of the evening" according to one reviewer, was Thou Art Mine Own Love, a canzonet "somewhat of the sacred ballad style, composed by the accomplished pianist, Mr. Evans." The singer was accompanied on the cello by her aged husband, Signor Biscaccianti.

According to a commentator, the song "appeals of itself so directly to the popular heart, as to hide in a measure the inability of the artiste herself to command the sympathies of her hearers. Indeed it may be said that her chief failing is, that however well she sings to the ear, she seldom sings to the heart of her audience who are thus deprived of the highest element of musical enjoyment."

This is doubly revealing. First it gives evidence that sentiment was the key value for early San Franciscans and second, that it had to be lathered on fairly thickly to be perceived, for with all their appetite for the pathos of romance, they failed to perceive the trite little drama being played that evening on the concert stage.

If Madame Biscaccianti seemed cold, it was only because she feared to betray her secret, a growing passion for the talented young composer who accompanied her and who returned her passion with an ardor equally warm and concealed. The import of the words "Thou Art Mine Own Love" was disguised



by ambiguous sacred references, and the sacred and profane intertwined in vague ambivalence.

The song that went "so directly to the popular heart" must have filled to bursting the heart of Eliza, doubly disturbed by fear that her husband, solemnly sawing away at what he accepted as a sacred song, might look up and see the truth in the eyes of herself and the handsome young pianist. And what was going on in the mind of that one? The old musician between him and his beloved had been teacher and patron. As time came for the pianist to take the spotlight the lover was suppressed by the pianist and the reviewer noted approvingly that "Mr. Evans... maintained the excellent reputation which his brief sojourn among us has won for him."

After the shock of finding out the guilty lovers had subsided, the old cellist hardened his heart to their pleas and refused to divorce Eliza. The controversy with the newly arrived Hayes precipitated the departure of the Biscacciantis for South America and brought down the curtain on the first act.

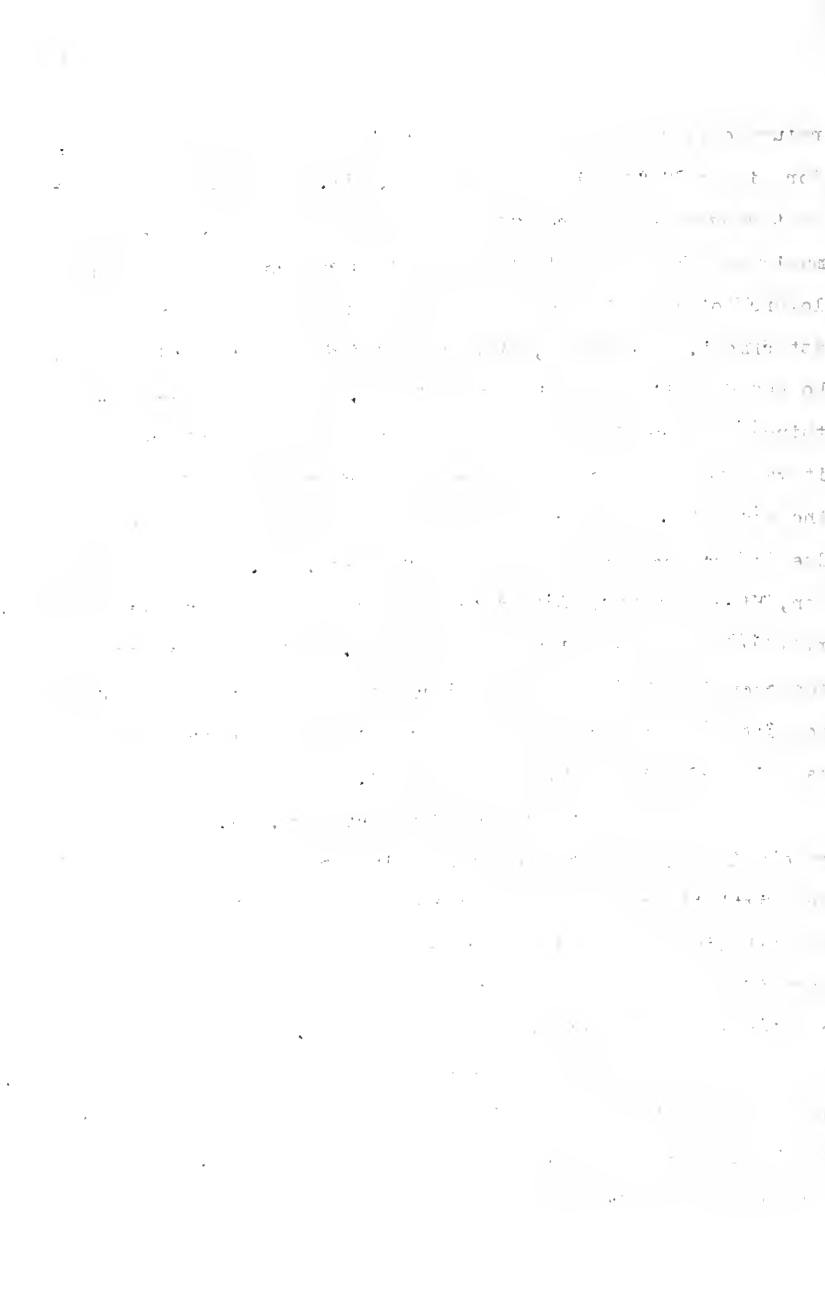
During the intermission Evans sought consolation in a marriage with the beautiful Josephine D'Ormay who soon after retired from the stage. Evans' experience, and no doubt, jealousy, led him to urge her to renounce the dangers involved in stage courtships and embraces. Perhaps it was arguments over the warmth of portrayals of operatic heroines that led him to reward with blows the adulterous caresses of his



returned first love. Her decision to desert her husband, meant for Biscaccianti and Evans as well, the loss of their excellent reputations, for even in wild San Francisco, influential music sponsors subscribed to a rigid moral code that permitted lovers to sin only when they could successfully conceal the attachment. Jealousy, the suspicion of the raider that what he had done others might emulate, loss of prestige -- if anything else were lacking to make the elopement an unhappy one it was the lack of success of the returned former toast of the town. One can imagine her excusing a poor performance due to the poorness of the accompaniment. Whatever the reason, Biscaccianti's reward for tossing her hat over the windmill was constant abuse and blows. She took to drinking and was soon unable to get other employment than that of cabaret songstress where her still beautiful voice trilled arias and ballads for the scum of the port.

Rid of his encumbrance George T. Evans set about regaining his reputation. His various positions as church organist attest to his success and the ubiquity of the double standard. He became director of the Haydn and Handel Society. Eventually he was important in such benevolent societies as the Cambrians and the Elks.

Thus history records the eventual triumph of justice. The generous Eliza pulled herself together and went on to a brilliant career in South American capitals. The cold and ambitious ex-prodigy Evans settled finally to his level as



director of an obscure singing group and an Elk who took to wife a woman, unnamed even in his obituary, but merely referred to as "well-known as a vocalist and teacher of music."

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Daily Alta California: Oct. 22, 1859  
Sherman-Hyde Music Review: Mar. 1878  
Morning Call: Feb. 13, 1878  
The San Francisco Call: March 31, 1901  
Overland Monthly Magazine: April 1874





6: ELIZA BISCACCIANTI (1824-1896)Chronology

- 1824 Born in Boston (nee Ostinelli) to a paternal violinist wedded to an organist
- 1847 Made her debut on December 8, after having studied, in Boston and Italy where she had married a cellist the Italian Count Biscaccianti
- 1852 Arrived in California from East and gave first concert March 22
- 1853 Abandoned the field to Kate Hayes, and departed for fresh triumphs in South America on February 1
- 1859 Returned to San Francisco October 13, to find herself forgotten and unwanted. Abandoned the cellist, Biscaccianti, for the pianist-rake, George Evans, who rewarded her with blows and abuse
- 1859-65 Sank to drunken singer in the Bella Union, most notorious dive on the Barbary Coast; miraculously recovered self-respect; saved enough to earn passage money to Lima, Peru
- 1865-75 Toured South America, met with success everywhere, and won a small fortune in jewels and cash
- 1875 Returned to Italy, taught singing in Milan, married again, not a musician, but a military man who dissipated her fortune
- 1896 Died in Paris, alone and destitute, having nothing left but memories of a life seldom equalled in chiaroscuro

## THE HISTORY OF THE

### REPUBLIC OF

THE UNITED STATES OF AMERICA

THE HISTORY OF THE  
REPUBLIC OF  
THE UNITED STATES OF AMERICA  
FROM THE FIRST SETTLEMENTS  
TO THE PRESENT TIME  
BY  
JAMES OSGOOD  
AUTHOR OF "THE HISTORY OF THE  
UNITED STATES OF AMERICA"  
AND  
"THE HISTORY OF THE  
UNITED STATES OF AMERICA"  
NEW YORK  
PUBLISHED BY  
J. B. LIPPINCOTT & CO.  
1854

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*Eliza Biscaccianti*



DRAMATIS PERSONAE

6: ELIZA BISCACCIANTI (1824-1896)

The nineteenth century was an age of heroes and heroines who plumbed the abysses of despair and rose into stratospheres of exaltation and triumph. Few rose higher and none fell lower than San Francisco's first prima donna, Eliza Biscaccianti.

Her first entrance was a masterpiece of good timing. San Francisco's taste for grand opera had been merely whetted by the companies in which the Comte Roncovieri's basso cantante boomed firmly below uncertain soprani quaverings.

Biscaccianti gave her first concert on March 22, 1852, directed by George Loder. In her ballads, the singer was accompanied by the pianist George Evans, who was later to reward her passionate elopement with him by making her life on earth purgatorial. No fore-knowledge of this spoiled the completeness of her first triumph, equalled in a series of four further appearances which drew nothing but praise from public and press. This series was hardly completed when a second was announced for April which proved even more successful.

Shortly after, she gave a benefit for the Firemen's Charitable Fund. It is recorded that \$1000 was realized, of which \$130 was donated by the generous Eliza to the gallant fire-fighters. This throws much illumination on the ubiquitous practice of giving benefits, a form of charity promoted by all the virtuosi and stars of the period. Another motive

# THE HISTORY OF THE

REIGN OF KING CHARLES THE FIRST

IN THE YEAR 1649

BY JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

LONDON, Printed by J. Streater, at the

Sign of the Anchor, in St. Dunstons Church-yard

1724

IN TWO VOLUMES

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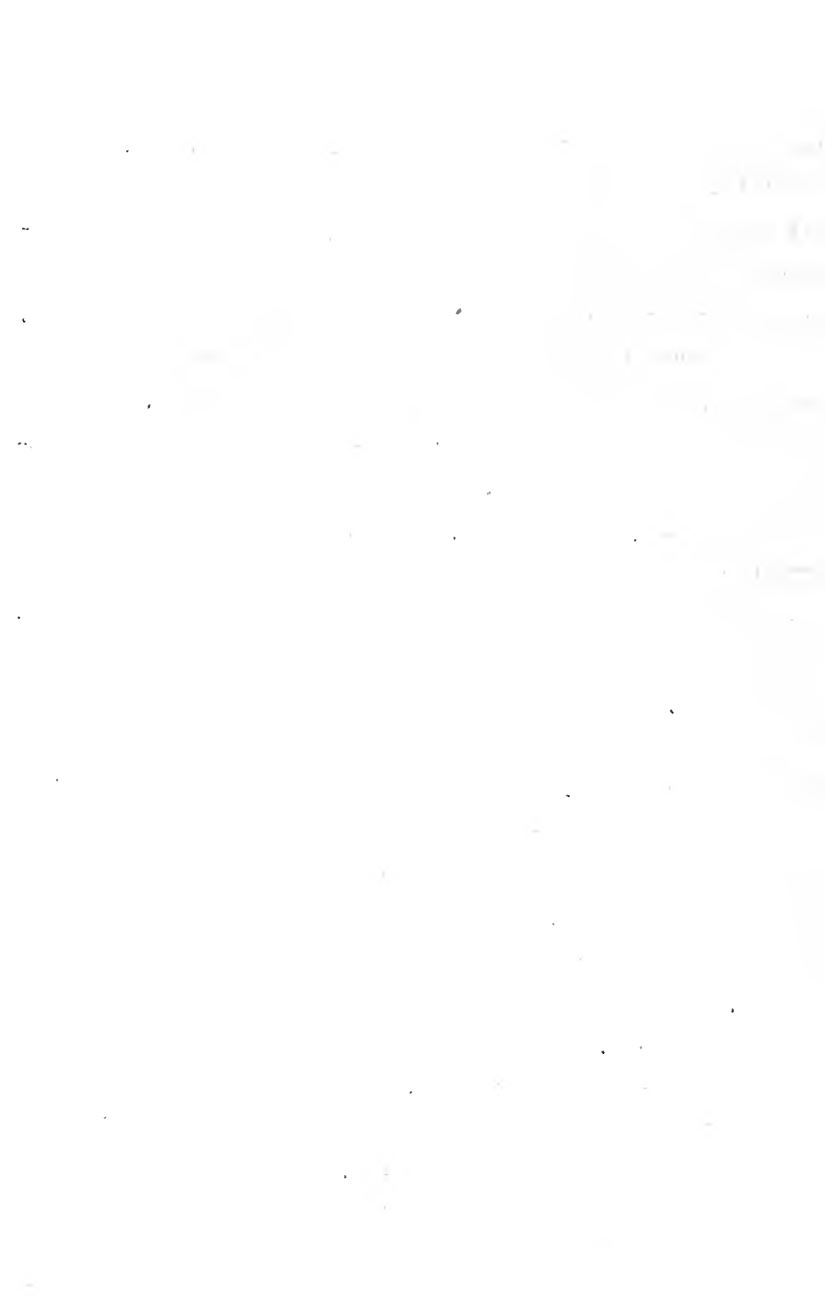
1724

for these affairs was due, we may remark in passing, to the conviction that in musical affairs, variety was more important than balance and unity of effect. This led to split fees among the contributing artists; lesser ones would have a hard time if it were not for occasional concerts in their benefit.

But Biscaccianti, in her first incarnation in San Francisco, gave rather than received such benefits. On April 1st she donated \$100 of her proceeds to the rescued passengers of the North America. On the 26th, she sang to aid Grace Church. On the 29th, the indefatigable McCabe jotted a cryptic note concerning her appearance at a "Complimentary Benefit." Whether the public was complimenting the singer, or whether she was favoring some new good cause, must remain a mystery. It is pleasing to note that her services helped to swell the coffers at a benefit tendered her musical director, George Loder.

After a few more concerts she departed to make the tour of the interior, which proved to be standard procedure for her successors. Upon her return, she again drew full houses until her departure for South America on February 1, 1853. If her arrival in San Francisco had been a masterpiece of good timing, her decision to abandon a still paying claim was a triumph of bad judgment. It was the success of the recently arrived Kate Hayes that led to Biscaccianti's premature departure for South America.

When she returned six years later, San Francisco was no longer a frontier town of tents and shacks but a growing





metropolis with regular opera seasons and a variety of entertainments to choose from. Biscaccianti was forgotten. A brief appearance with the Lyster Company hardly halted the approach of her coming ordeal. Fired, she took to drink, and with self-respect rapidly failing, became a drunken entertainer at the Bella Union, perhaps the most notorious resort of the early Barbary Coast.

There is an old saying of the prizefight ring that has general significance: "They never come back." Biscaccianti was one of the first to prove the rule by exception. Saving money received for singing obscene songs for drunken sailors, she earned her passage to Peru where the most fashionable audiences made of her tour a procession of "triumphs." At Valparaíso, students unhitched her carriage and themselves drew the singer through the streets to her hotel.

She acquired a small fortune in jewels and cash and retired to Milan, where, after a quiet life as singing teacher, she married a military man who dissipated her fortune. Although she died poor and alone in Paris, she could look back at a life rich in experiences unrivalled by those prima donnas whose annals are a mere itinerary of appearances and triumphs.

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7: CATHERINE HAYESChronology

- 1825 Born Limerick, Ireland, October 25, 1825
- 1838 Bishop Knox of Limerick inaugurated a subscription to finance her studies
- 1839-42 Studied voice in Dublin under Antonio Sapio
- 1840 Made her first public appearance in Dublin May 13, 1840
- 1841 Sang at a concert Jan. 12, 1841 at which Franz Liszt was present, and was encouraged by that virtuoso and composer
- 1842 Went to Paris to study under Manuel Garcia
- 1843-45 Studied in Italy under Ronconi in the city of Milan
- 1845 Made debut at Marseilles May 10, 1845 in "I Puritani." In the same year returned to Milan and performed at La Scala, where she made a great success
- 1845-49 Toured Italy, England, and Ireland
- 1850 Left Europe for America and triumphed in eastern United States
- 1852 November 20, 1852 arrived in San Francisco. Gave concerts in San Francisco and vicinity until May 14, 1853
- 1854 Landed in San Francisco again April 2, 1854, and gave concerts until July 7, 1854
- 1854 Left for Australia July 8, 1854
- 1857 Married her agent W. A. Bushnell and returned to Europe with a large fortune
- 1861 Died at Roccoles, Sydenham, England, August 11, 1861





*Catherine Hayes*



DRAMATIS PERSONAE

## 7: KATE HAYES

P. T. Barnum, Kate Hayes, and early San Francisco concert-goers combined to form the elements of a success story seldom equalled in musical annals.

The tale opens weeks before the diva's arrival. Preceding her was an advance publicity man who was far more talented in his line than Hayes was in hers. He succeeded in getting the following information printed in the Alta California of October 31, 1852:

"Miss Catherine Hayes--the great Irish contralto, is actually on the point of starting for the Pacific Coast. Her renown in the musical circles of Europe and indeed of all the world, is built up by her own peerless powers, which have entranced her listeners wherever she has appeared. She has a most elegant and graceful person and manner, and wins the heart at once, not only by her voice, but by the native simplicity of manner that takes the heart by storm at first sight. Her voice is a soprano, clear and rich, and of a fluency in its intonations and cadenzas, which gives it a complete control of all the cords of sympathy and admiration. She is only equaled as a songstress by the Swedish Nightingale, and there are thousands who make the comparison in favor of the 'Swan of Erin.'"

Similar blasts of ballyhoo, now more, now less restrained in their disregard for fact, aroused the aimless passion of the Argonauts for entertainment, whether bull-baiting, or music-baiting by singers whose ideals would permit them to bury simple ballads under a weight of coloratura embellishment.

So skillful was Barnum's advance man that at an auction of tickets for the first concert, bidding rose to a





new high -- \$1,150 for a single seat. San Franciscan's appetite for a female voice, perilously sustaining high "C's" past all bounds of good taste, was never again to pay as well.

Biscaccianti had gone away on one of those periodic "triumphal tours of the interior" that make the histories of these divas similar to those of migratory birds. As soon as the San Francisco field was picked clean of the last grain of applause, the singers flew North: when Northern audiences began to cool, they returned South. While Biscaccianti was away, San Franciscans' spiritual thirsts were not left entirely unquenched. The same issue of the Alta California that opened the Hayes sales campaign noted that "Campbell's minstrels delight San Francisco audiences." But when Hayes at last appeared her talents caused no mere delight but rather something approaching pandemonium.

According to the review that appeared the following day, although "excessive study and training have forced perhaps, a shade high, her voice, naturally a mezzo soprano it is sweet, mellow and full, lacking if anything in power. The delightful quaver or shake which she introduces with so much effect, imparts a softness or tremulousness to her plaintive songs, soothing and agreeable to the listening ear." In a contradictory comment later on the writer notes disapprovingly not a soothed audience but "altogether too much noise and uproariousness. Some young sons of Erin became so excited as to toss hats and money upon the stage, which however enthusiastic it might seem could not be but regarded as exceeding



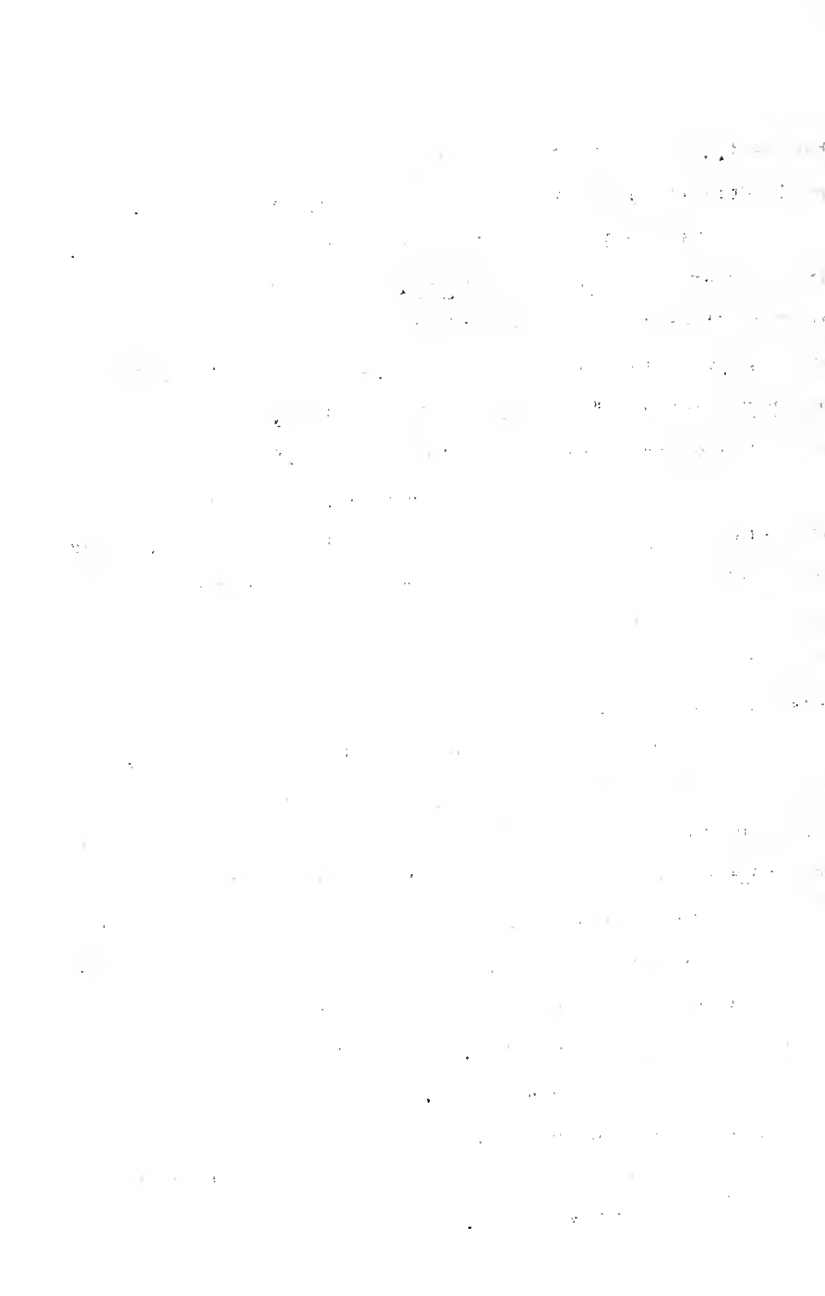
bad taste." It probably was not so regarded by a singer who could deliver all her ballads in a vulgar, rich vibrato.

This style of singing enraged an atypical Argonaut. In a letter to the Alta California, he singled out for special mention, "'Kathleen Mavoureen' which I have never heard sung any worse." This can hardly be true. The reliable Dictionary of Grove states: "Her voice was beautiful," then adds "she was an imperfect musician and did not study."

It proved no serious drawback. For lack of taste and seriousness, she substituted masterly showmanship. After an initial series of ballad concerts she introduced novelty in the form of concerts in which she presented all the high spots of a single opera in full costume, changing several times in an evening.

Her figure, which contemporaries found queenly, encased in tightly laced costumes, her vibrato overcoming the taxing difficulties of Donizetti and Meyerbeer, she drew almost nightly the cream of the city's cultural elite.

Only one thing more was needed to build up the reclaim that won Hayes the \$30,000 dollars she happily mentioned to Hauser immediately after welcoming him with the traditional professional kiss. This missing ingredient in the offering to the bitch-goddess, Fortuna, was soon supplied by the local Barnum operative, who worked up a public controversy over the relative merits of the returned Biscaccianti and the usurper of her throne. As if they were a couple of



prizefighters contesting a championship, their partisans argued angrily and loudly, the supporters of the one denying any merit to the other. Argument degenerated to mudslinging so vicious that Biscaccianti departed for South America rather than endure the insults of her rivals following.

Hayes, the victor in this disgraceful battle, enjoyed the fruits of victory in full houses until she left for South America May 16, 1853. When she returned on April 2, 1854, unlike Biscaccianti, she found her following had kept her memory warm. They continued to attend her concerts until she left. Neither the superior singing of Anna Bishop nor the superior artistry of Miska Hauser had elevated their taste in the least.

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MISKA HAUSER (1822-1887)

Chronology

- 1822 Born in Pressburg, (Pozsony)  
Hungary  
1834 Studied at Conservatory of  
Vienna, under Boehm and Mayseder

aet. 18-27 Virtuoso in Europe

- 1840-48 Eight year tour of Europe  
1848 Return to Pressburg; preparation  
for tour of France and England  
1849 Concert in London

aet. 27-31 Arrivé in America

- 1850-53 Recitals in United States, Canada,  
Havana  
1853 Triumph in El Dorado

aet. 33-45 World Traveller

- 1855 Encounter with Lola Montez in  
Australia  
1855-65 Travels in China, Turkey, Italy,  
Germany

aet. 43-65 The Country Gentleman

- 1865-87 Retirement at Pressburg  
Dec. 9, '87 Death at age of sixty-five

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ROYAL  
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CONTENTS

1. The Prehistory of the British Isles

2. The Prehistory of the British Isles

3. The Prehistory of the British Isles

4. The Prehistory of the British Isles





Mrs. C. C. Linn  
Henry Higgins

W. Haus

Lipps- D. Dec. 1875.



DRAMATIS PERSONAE

## 8: MISKA HAUSER

Miska Hauser, christened Michel Hauser, was born in 1822 in what is now the city of Pressburg, Czechoslovakia. This small city rises on the banks of the upper Danube and is adjacent to Austria, Czechoslovakia, and Hungary. At the time of Hauser's birth it was called Pozsony, an important city of Hungary.

Miska opened his eyes in a home where music was not only loved, but played, a most fortunate accident in his later development. His father was a violinist who had been closely connected with Beethoven. Early in Hauser's life he took it upon himself to teach his son to play the violin. One day the Kappel-meister of Pressburg heard Miska. At once he urged his parents to give him into the charge of the best pedagogues of the town. At the age of twelve the prodigy performed in a Pressburg theatre, executing his pieces so splendidly that Professor Boehm at the conservatory took the fledgling genius under his wing and later induced Joseph Mayseder, a great virtuoso of the age to give him instruction.

In 1840 at the age of seventeen, Miska Hauser was an accomplished artist, ready to face and win the approval of any audience on the European continent. But he had yet to discover it for himself. In that year his father took him on a short tour which lengthened into an eight year tour of Denmark, Sweden, Norway, Finland, and Russia as far inland as

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the Siberian frontier. When he returned to Vienna in 1848, there were mutterings and ominous mumblings in the air.

Since the imprisonment of Napoleon in Elba, Europe had experienced a terrible period of reaction. The ministers had established censorship and laws for service in the army, banned certain professors from the universities and attempted to neglect all demands of the people for representation in their government. However, the ideas of the French Revolution -- liberty, equality, and fraternity -- were not to be throttled. The men in power were trying to hold down the lid of a magnificent boiler while at the same time stoking the fires beneath it. Presently, boiler, lid, and men were blown to the sky.

Europe was unprofitable for a virtuoso; the public had little time for music in those hours. Returning to the quiet town of his birth, Hauser studied and composed in preparation for a tour of France and England. He set out, arrived in London in 1850. There a contract was offered him by a representative of an American agency. He accepted.

Into P. T. Barnum's world, like many another artist, stepped the innocent Austro-Hungarian, capable of speaking no English. From 1850 to 1853 he travelled over the eastern states four times, touring Canada and also Havana. He returned quickly enough when he saw the human wreckage caused by fevers. But everywhere he went he met the irrepressible Barnum. Small wonder that he grew to hate materialistic America! He



had to put up constantly with the blare of trumpets, exaggerated posters, the humiliation of being an "exhibition," and P. T.'s habit of putting a large share of receipts in his own purse.

Since 1849, tales of the discovery of gold had come to the ears of Hauser. While casting about for a singer who would go to California with him, he met an old friend, Ole Bull, who mentioned in a hazy way his own intentions of visiting the new El Dorado. At once, dropping his search for a singer, he hurried to New York, engaged a pianist, Laveneau, and sailed out of New York harbor on January 1.

In one of his letters Miska Hauser comments on the success he finally won in California with grateful astonishment. Neither artistically nor financially would Europe have rewarded him half so well. As he knew, the plaudits and encomiums heaped on him after every concert were not rightfully due him. With unfeigned modesty, he appraised his own relative unimportance in the world of music. But in the narrower field of early California music several things lift him high above the other visiting virtuosi.

The most important was the solid worth of his character as a man and artist. Among the buffoons, charlatans, and showmen of the concert stage, he shines splendidly for his modesty and sincerity. They nearly proved fatal to his chances in San Francisco.

The prima donna Hayes had been heralded for weeks before her arrival as the world's greatest singer. This type

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Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1

Page 1 of 1



of Barnum technique had been one of the things that induced Hauser to break his contract with the great showman and come West. He arrived in San Francisco almost unnoticed by the public. A week later he gave his first concert on February 9, 1853. The following day the critic of the Alta California reported:

"The 'dilettanti' were not out last evening in their usual strength, to greet the first appearance of a high aspirant for musical fame in this community. San Francisco Hall looked like the great room of an academy during vacation. The ladies were not there in numbers sufficient to attract the gentlemen. When Mr. Hauser 'learns the ropes' in our musical community however, it will be easy for him to draw good houses as it is for him to draw the bow. Mr. Hauser will find his most effective strains to be -- to keep the fashion.

"His first appearance is unprepossessing. He commenced upon his theme without a single effort to propitiate his listeners, however, led them through one of the most finished executions we have ever heard in instrumental music. But his handling disappointed. The audience were not at ease or assured on the propriety of such blunt address and action harmonising with the delicious strains produced, without the flourish and trickery so common with violin performers. Without electrifying them or surprising them into spasmodic burst of excited applause, he began and ended the fantasia in tones the sweetest, purest and most artistically correct that we have heard drawn from a violin in many a day."

Only a persistent one-man campaign by this critic and a very successful appearance at the crowded benefit of George Loder changed the tide. With the third concert Hauser was launched.

He must be judged against the background of his time. It was an era of gruesomely bad taste. In the eighteenth century, music with any pretensions to art had been



almost exclusively patronized by the nobility who had leisure to acquire standards of elegance, grace and classic balance. In Hauser's time, the audiences were made up of the rising classes of the bourgeois who, encouraged by Rousseau's philosophy, made up for their lack of sensitivity by a native sentimentality and love of the cheaply romantic with its emphasis on the strange, the sensational, the exotic, the thrilling. Performers sought for "effects," new shudders. Harpists tuned their harps in new ways. Christian Kopitz, the flutist, formed the strange ambition to play two notes on the flute at once and actually succeeded in working out the technique of this one-man duet. Ole Bull went further: - playing on all strings at once, he attempted to perform string quartets all by himself. Each sought for some trick device unique with himself. With Hauser, it was an inimitable ease with harmonics that was to astound all in the canary imitations of The Bird in the Tree.

The first of the virtuosi and their archetype, Paganini, attained a following amongst the least musical of all the aristocracies, the English peerage, by his barnyard of cows lowing, roosters crowing and so on. Hauser was merely following an accepted tradition in his whistlings and trillings, forerunners of the rococo for baroque audiences.

If his few fantasias, variations, selections from light opera and popular American tunes like Yankee Doodle seem to our taste trivial and even worthless, it must be remembered that European audiences were clamoring for much the



same thing. The difference between Hauser and more famous violinists of his time was one of degree not of kind. There is such a thing as playing bad music artistically and it was this ability that enabled Hauser to stay longer in California than his rivals and successors. We may accept with good faith his disgust with the taste of San Francisco audiences. He was able to reconcile such a disgust with an almost naive delight in financial success. Contradictory and unresolved inconsistencies were the common feature of all people in his sentimental era. The scramble for wealth in an age of unrivaled opportunity for acquisition created a universal need for avowal of spiritual ideals. They were not so much hypocritical as a compensation for self-respect.

Furthermore it was more than a conventional lip service to ideals that prompted Miska Hauser to organize a string quartet and play music which in all probability not a dozen people in the city could have appreciated. He was an artist, but he was a sensible man, a type that has always annoyed romantics. The ridiculous notion of starving in a garret in defense of questions of taste inevitably of transient value would never have occurred to him.

After a brief sigh and a moralizing comment in his letters to his Viennese brother, he would rise to go out and play another successful concert, his normal little soul content with the rewards his compliance to fashion procured him. He seems to be always slightly astonished at his great good



fortune of being only second-rate among third-raters, his sharp eyes alight for the curious, the amusing, the humanly interesting. No musical hero to reverence surely, but a man, real and likable as discovered through his letters.

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Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (n = 10) and the experimental group (n = 10). The control group received a placebo (P) and the experimental group received a 10% solution of the active ingredient (A). The subjects were divided into two groups: the control group (n = 10) and the experimental group (n = 10). The control group received a placebo (P) and the experimental group received a 10% solution of the active ingredient (A). The subjects were divided into two groups: the control group (n = 10) and the experimental group (n = 10). The control group received a placebo (P) and the experimental group received a 10% solution of the active ingredient (A).

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9: CHRISTIAN KOPFITZ (1829-1861)Chronology

- 1829 Born in Hamburg, Germany, of musical parentage
- 1839 Began to study flute in Hamburg, then went to Bremen, where he continued studies
- 1843 Made his debut as a flutist in the city of Bremen
- 1845-49 Played in concerts throughout Europe with great success and also composed short pieces for the flute
- 1849 Left Europe and came to America
- 1849-53 Concertized throughout eastern America
- 1853 Departed from eastern America and set out for San Francisco, where he arrived April 13, 1853
- 1853-59 Played in practically every important San Francisco concert either as soloist or assisting artist, assisting on programs of Miska Hauser, Madame Bishop, Eliza Biscaccianti, and others, and also joining the first band of first-rate musicians to be organized in San Francisco
- 1859 Left San Francisco and returned to Europe concertized through England, then took over management of an Italian Opera Company
- 1861 Died in Havana, Cuba, at the age of 32, being at that time engaged in directing one of the operas of his company

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DRAMATIS PERSONAE

## 9: CHRISTIAN KOPPITZ (1829-1861)

After Hauser arrived in 1853, San Francisco had everything necessary for a real musical season with one exception: a first-class flutist. The lives of soprani and flutists are symbiotic -- without the gentle mockery of the only slightly more metallic tones of the flute, the coloratura is incomplete. The local canaries were rarely fortunate in the flutist fate had reserved for them.

Christian Koppitz was an incomparable genius, not merely in the estimation of worthy critics on the Daily Alta Californian and the Daily Chronicle, but according to the best European judges. When the German Democrat published a note on the early death of Koppitz in 1861 the London Illustrated News was quoted as saying that the flutist was "a musical genius, not alone as a performer, but as a composer; and although a young man at the time of his decease, he had achieved distinction, no less merited than earned. He not only plays with a brilliancy of tone and execution which we have never heard equalled but possesses the singular faculty of producing sequences of double notes, forming regular harmony in two parts, a thing hitherto considered impossible on the instrument. He performs his own music which, independently of its unheard of difficulties, has much originality, beauty and expression. Whether his peculiar methods of producing effects can be taught to others, we know not, but if they



can, Mr. Koppitz may be the founder of a new school of flute-playing, which will enhance the influence and importance of the instrument."

Apparently his secret died with him. It is likely that he did not wish to impart it to others. The virtuosi of the time did not achieve these effects(after incredible hours of practice seldom justified by the results)in order to enrich the technique of the instrument for their contemporaries and successors. From Paganini on, they perfected their tricks behind locked doors, aiming at possessing a unique effect no rival could produce -- an effect to heighten their rarity-value and thus increase their fees.

It is interesting to note further on in the obituary that Koppitz' hair-raising novelty was perfected in San Francisco in his little cottage on Francisco Street. Surely this is a testimony to the single-mindedness only permitted to genius. While nearly everyone else, including Hauser, was abroad and caught up in the life of one of the most fantastically diverse and exciting periods ever recorded, the young flutist was closeted in his cottage, hour after hour, scorning amusement and all else but his goal of performing single-handed what had previously required two flutists to produce. This was extending the powers of the individual past belief!

It must have taken over three years to master his problem. When the Germania Concert Society was founded in 1856, Rudolph Herold called upon his friend, Koppitz, to



assist at one of its affairs. A first California performance of a Duo Concertante for two flutes was announced, but another flutist Froehling, was called in to assist with the second part.

Hardly a concert was given in San Francisco during the six years of Koppitz' residence without his services being requested as soloist or accompanist. Vocalists who had once engaged in musical repartee with the flute of Koppitz would consider none other afterwards.

Hauser called on him many times to add the imperative spice of variety to the violinist's concerts. It is in the report of one of these that the only sour note is struck in the symphony of praise that marked his reviews. The gentleman from the Alta presented a minority report in the issue of July 22, 1853. After reporting on "the sweet strains of Herr Hauser's violin" the captious critic commented that "Mr. Koppitz' flute was more skilfully than melodiously played," conceding, however, that "it was a masterly performance." Given the "incredible difficulties" which Koppitz delighted in mastering in his usual selections, the comment, although exceptional, seems just.

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Alta California San Francisco, Feb. 17, 1861

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10: LOLA MONTEZ (1818-1861)Chronology

- 1818 Born Limerick, Ireland to Edward Gilbert, ensign in Queen's Army, and Spanish-Moorish mother
- 1818-1843 Lived as unwanted step-child, when father died and mother remarried, neglected, uneducated when about to be forced into marriage with elderly man, ran away with irresponsible young subaltern; decided to become professional dancer, studied for four months, took name of Lola Montez
- 1843 Had fiasco as Spanish dancer, on June 3, leading to flight from London
- 1843-49 Affairs with Franz Liszt, Dumas, Balzac, Victor Hugo and Djuarier; became mistress of Ludwig I of Bavaria who made her Countess of Landsfeldt; her interference in affairs of state led to revolution and the abdication of Ludwig
- 1849 Again became a dancer, toured widely having alternate successes and failures due to her notoriety; came to New York where after a magnificent first night she again tasted failure
- 1853 Came to San Francisco arriving at height of Hauser's success; had debut at American Theatre, May 26. Married Patrick Hull and toured with Hauser; settled for awhile in Grass Valley, met an actor named Pollett who persuaded her to go to Australia
- 1855 Met Hauser in Australia; tore down his posters due to his letters circulating rumors about her which had been published in Europe
- 1856 Returned to San Francisco; final failure as dancer; had autobiography ghost-written by the Reverend Chauncey Burr and set out for New York to lecture
- 1861 After reform and charitable work rescuing wayward girls, she died January 17, 1861 of a paralytic stroke

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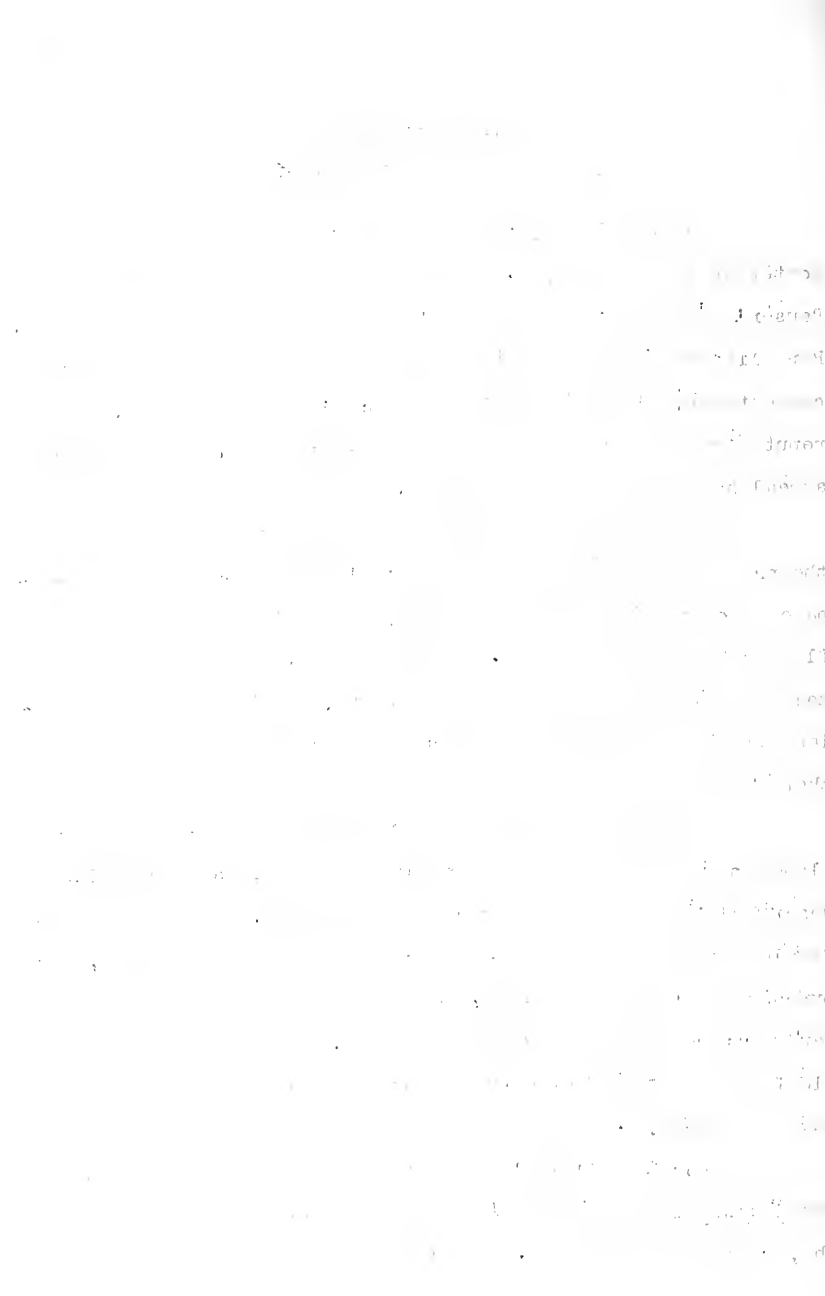
## 10: LOLA MONTEZ (1818-1861)

In our cast, it is a great temptation to bill Lola Montez as the heroine. She is the only woman mentioned in Hauser's letters in a tone of more than professional interest. Her life was so lurid in its details that even a judicious commentator, Aldous Huxley, remarked: "When one met her, her reputation automatically recalled bedrooms." Her physical appeal had the force of a blow.

Describing their tour together to Sacramento and the proverbial "towns of the interior" Hauser was led to compare the abandon of her behavior to the innocence of the flowers by the roadside. Immediately after commenting on the modest purity of their white collars, he makes a sudden Freudian slip and exclaims "Who could describe the beauties of that valley?"

But the fascination of Lola Montez did not depend alone on a beautiful bosom or flashing eyes. As the incidents described in the letters of Hauser prove, she was a sort of female parody of the romantic bravos of the period, more Byronic than the Lord, more Don Juanesque than the Spaniard. It was she who tired first, mounted her horse and blowing a mocking kiss to the abandoned one galloped off to new adventures.

How much this was conscious parody is a puzzle, for her Lectures published along with a ghost-written autobiography, fable throughout, reveal her as one of those rare women



with a truly masculine perspective, the perspective so few men achieve, a detached and humorous acceptance of hard realities. In an era that swathed Eros in yards of romantic gauze it was no commonplace mind that could write a Rabelaisian essay on the Comic Aspects of Love.

It was in the capacity of comedienne rather than heroine that Lola Montez approached Hauser, gave him gifts, paid him extravagant compliments and finally made him the butt of a cruel but really funny hoax. It was directed at the ridiculous custom of floral tributes at concerts. These were quite often bought and placed on the expense account by concert managers. Being present apparently at a concert at which these bouquets had been liberally showered on Hauser, she had the ushers rush down the aisles at his next appearance bearing a \$150.00 nosegay. The next day, a la concert manager, she billed him for it.

The explanation of the gift of a silver inkstand for his genius at composition was also due to her gift for irony and because she knew the irony would pass unperceived, it also served the purpose of flattering the reigning favorite of local music lovers, her rival and possible colleague. The flattery could serve as a build-up for the proposal to tour the interior together. Hauser was to be the parachute that would prevent the possibility of a fatal nosedive. Events proved her wisdom when the violinist barely averted complete fiascos not only in Sacramento but in Marysville as well. His

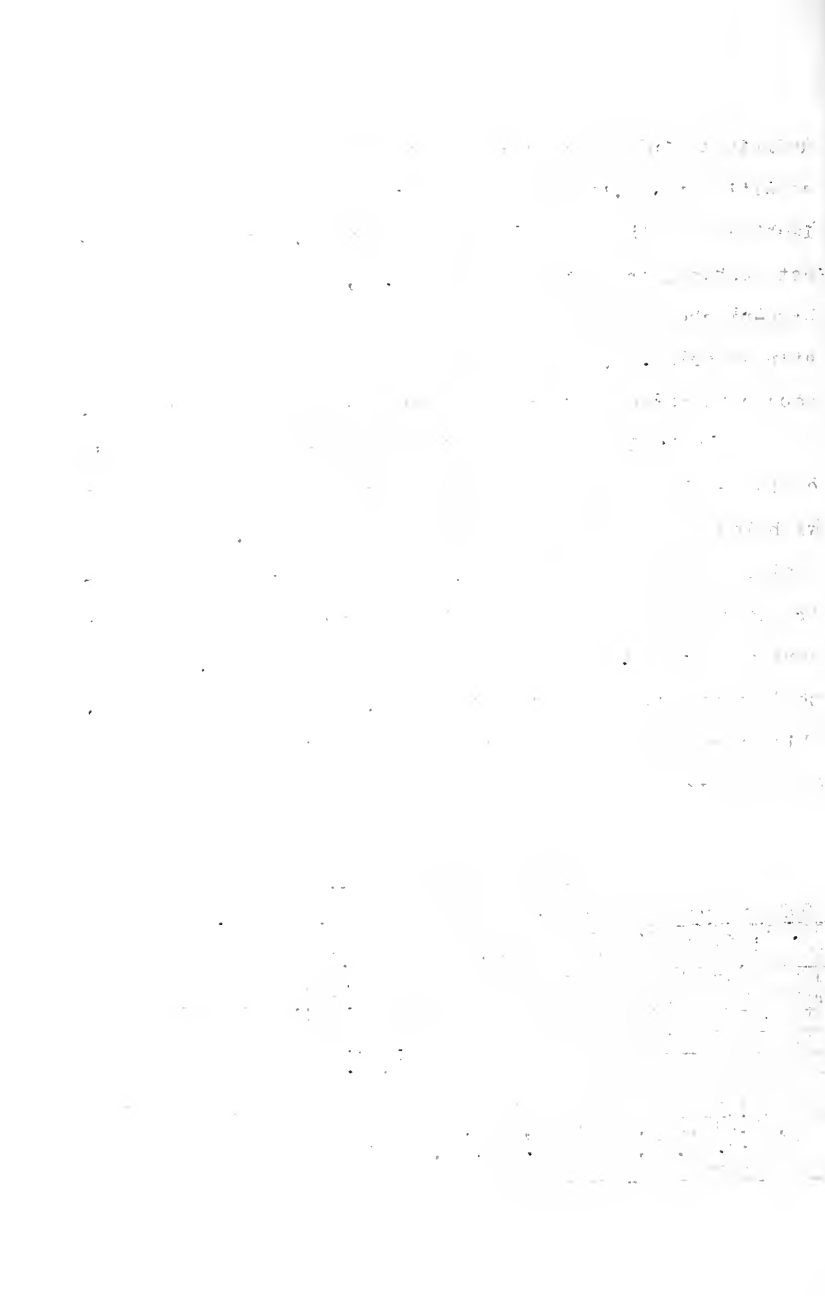
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usefulness in this respect began to abraid the dancer's always sensitive pride. Marysville citizens who happened to be within blocks of the hotel sheltering Hauser, Montez and her newest husband, the editor Patrick Hull, were scandalized at the high-pitched feminine profanity directed at husband and co-star impartially. So painful did the scenes become that Hauser departed and even the love-struck Hull soon followed.

The letter in which Hauser described the dancer's egging at her Sacramento debut was read throughout Europe with laughter that was carried back to Montez. Patiently she awaited her chance for revenge. It came years later in Australia where she was staying when Hauser appeared to give a series of concerts. As soon as his posters went up, she tore them down and when they were restored, down they came again. This Australian idyll was to be the last encounter of our hero and the woman in his life.

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11: RUDOLPH HEROLDChronology

- 1832 Born March 29, 1832, at Bibra, Germany, the son of a minister
- 1847 Entered Conservatory of Leipzig to study piano; worked with Moscheles, Rietz, and Hauptmann
- 1848 Played a piano sonata for Felix Mendelssohn and was greatly encouraged by that composer
- 1851 Graduated from Leipzig Conservatory and set out for America
- 1852 Catherine Hayes, singer, engaged him to assist her in concert, and in the same year they set out together for San Francisco
- 1852-53 Appeared with Catherine Hayes in all her concerts in San Francisco as accompanist, and in other capacities such as conductor of the orchestra or director of chorus
- 1853-64 Parted company with Catherine Hayes and remained in San Francisco, teaching piano, voice, conducting orchestras and choruses; a highlight of those years was his work as conductor of the first operas given by the Bianchis
- 1864-89 Held post as organist at St. Mary's Cathedral and First Unitarian Church, and occupied the rest of his time in his teaching capacities; in 1870 conducted a music festival given by Camilla Urso, a violin virtuoso
- 1889 Died July 25, 1889, in San Francisco

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DRAMATIS PERSONAE

## 11: RUDOLPH HEROLD (1832-1889)

When Catherine Hayes had first advanced to San Francisco footlights, and cast a cool and calculating look at the audience before winning their hearts with her warm voice, she had shared the stage with a youthful German pianist, Rudolph Herold. He had accompanied her to El Dorado from the East, but chose to stay on after the prima donna sailed away. Catherine Hayes may not have directly given to San Francisco one-tenth of what she took, but by bringing Rudolph Herold to the city, she put its music lovers forever in her debt.

In character, standards, purposes and achievements, a more complete contrast than the singer and her accompanist can hardly be imagined. Like Henri Herz, Herold had studied with Moscheles. But whereas Herz was of a type beneath the serious consideration of a man of Mendelssohn's calibre, he encouraged the young Herold to become a musician. Immediately following his graduation from the Conservatory at Leipzig, (a different atmosphere from that of Paris) the young pianist came to America. Even as today, exile voluntarily imposed, seemed the only possible course for young Germans of talent and independent spirit.

His first engagement in the land of plenty for musicians was as accompanist to a singer named Bostwick. His second brought him to San Francisco, where he remained until his death in 1889, 37 years later.

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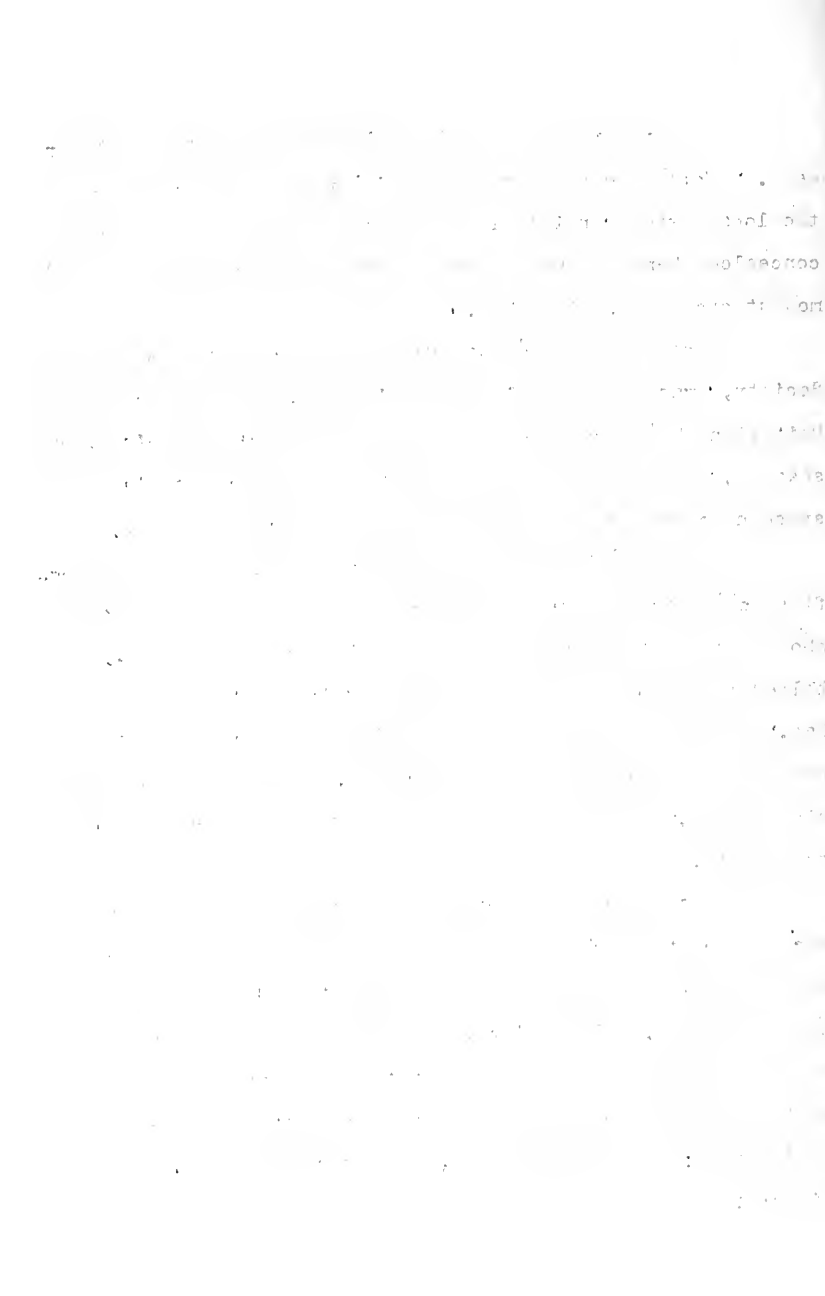
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They were years of continuous and splendid achievement. While the various virtuosi blazed like comets across the local skies, Herold's light burned steadily only partially concealed beneath the bushel reserved for choirmasters and modest orchestral directors.

He founded the San Francisco Harmonic Male Singing Society, was organist of St. Mary's Cathedral and the First Unitarian Church, conducted all of the Bianchi Troupe's opera seasons, and organized and conducted San Francisco's first symphony orchestra up until his fatal illness in 1889.

He volunteered his services at all important benefits for various worthy causes and those tendered the visitors whose monetary rewards were so much greater than his. He helped to organize various music festivals including one in May, 1876 which included fifty soloists and a chorus of twelve hundred. Herold was a fine director, a firm but kindly disciplinarian, and altogether a model for more famous directors to emulate.

As might be expected, the traits behind this career were not of the sort to lead to the bizarre or scandalously amusing incidents that have attracted the biographers of his contemporaries. His quietly eventful life was marked only by the excitement of opening a new score imported from the East or abroad, or the satisfaction of another well-managed performance. Such characters, like happy kingdoms, have no history.



B I B L I O G R A P H Y

News Letter, San Francisco, 1874

San Francisco Daily Herald, June 21, 1854

Music of the Gold Rush Era: Vol. I History of Music Project,  
San Francisco, 1939





12: ANNA BISHOP (1810-1884)Chronology

- 1810 Born on January 9, in London
- 1824 Entered Royal Academy of Music
- 1831 Married Sir Henry Bishop, composer of Home Sweet Home
- 1839 Made debut in Italian Opera House, London; went on Continental tour with Robert Nicholas Bochsa, celebrated harpist, for whom she left the home of Sir Henry
- 1844-46 Sang with San Carlos Opera at Naples
- 1847 Made American debut November 22 in Philadelphia in Norma
- 1854 Arrived in San Francisco February 2, gave first concert February 7, appeared in her first local opera, Norma April 30
- 1855 Departed, after unqualified success, September 30, with Bochsa for Australia, where he died
- 1865 Returned, after New York visit, to San Francisco, 1865 and gave many concerts between October 4, and December 30
- 1866 Sailed for China, January 13, wrecked on Wake Island, March 5, arrived April 7, at Guam
- 1873 Returned for last time to San Francisco with her own concert troupe on July 13, left for tour of British Columbia and Oregon, August 5, gave last concert November 23
- 1884 Died, March 18, in New York

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*Anna Bishop*



DRAMATIS PERSONAE

12: ANNA BISHOP (1810-1884)

In the section Postscripts from Australia, Miska Hauser tells of attending a concert in Adelaide given by Anna Bishop and the harpist, Bochsa. His comment seems extremely ironic for after saying that the aged Bochsa was the best harp player he ever heard, he remarks of Bishop that "her voice has grown weak indeed. Her best years are past." A little more than a month later Bochsa was dead; Bishop went on giving successful concerts for almost twenty years, her last appearance in San Francisco occurring on her third visit in 1873.

Her first concert in San Francisco was given February 7, 1854 a few months after Hauser had left. Like Hauser she had arrived on the Brother Jonathan. A world-wide reputation preceded her and her partner and from the first her success was assured and deserved. With her coming, San Franciscans had a chance to hear a great prima donna present great music. She conceded the need for entertaining her listeners in her first concert series. A typical program included Lucia's Mad Scene preceded by ballads and a Mexican Song "sung in Castilian and in national costume." But she did not follow this up by the exclusive presentation of light operas and popular songs that had won Biscaccianti and Hayes their popularity. On March 4, 1854 she starred at the Metropolitan in Mozart's Don Giovanni and on April 3, assisted by a number of

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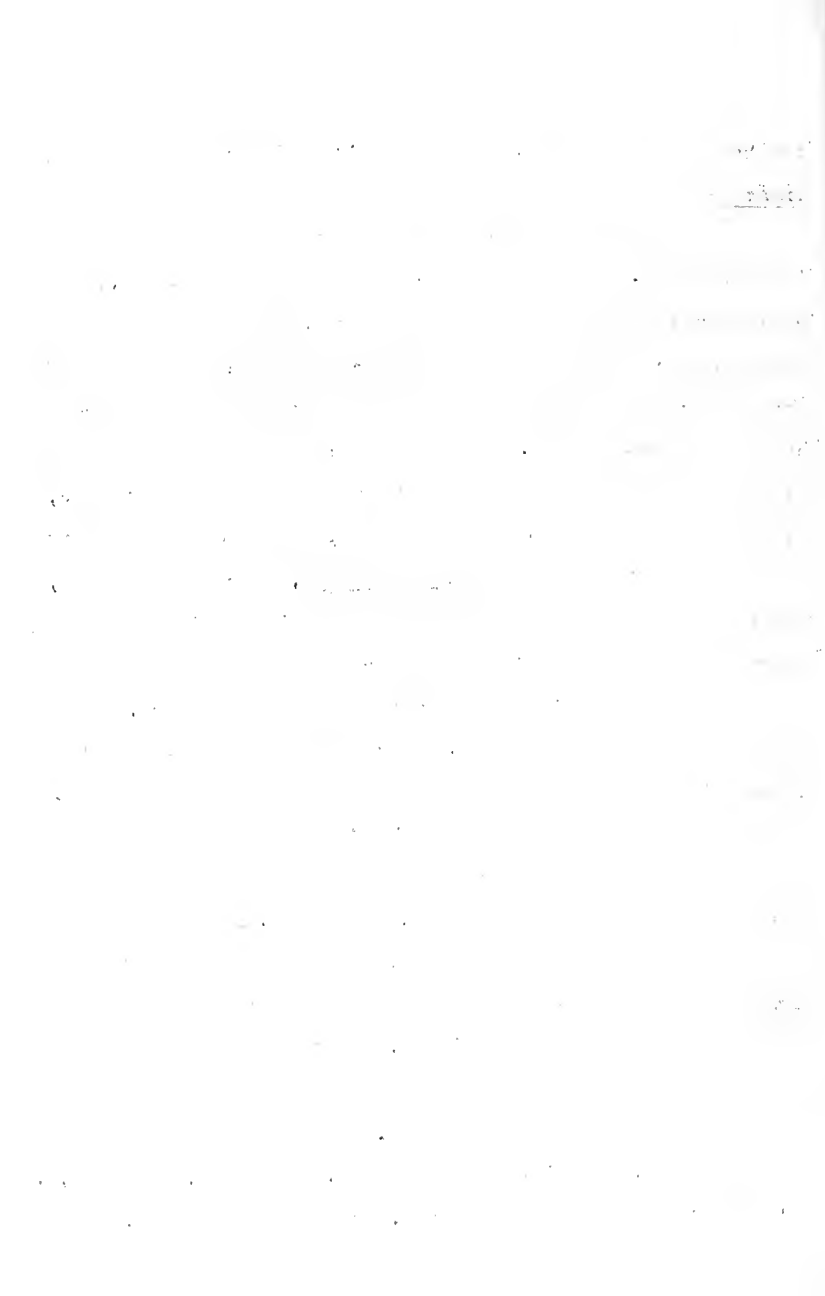
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the best local singers, gave Haydn's celebrated oratorio, Creation.

In all of her performances she sang under the direction of Bochsa. It was commonly held that without him, she could barely utter a note and all her excellence was due to the hypnotic effect of the harpist-conductor. This belief concerning the pair furnished the idea for the great success of Du Maurier -- Trilby. How else explain the fact that Anna Bishop had abandoned a position in the highest artistic, literary and social circles of London, abandoned the august and revered composer of Home, Sweet Home, Sir Henry Bishop, for a Svengali commonly known to be both illegitimate and a forger who had had to fly from France?

Up till then her career had been exemplary. The daughter of a singing teacher, Riviere, she had studied piano under Moscheles and then entered the Royal Academy of Music. Here she had come under the eye of Sir Henry who married her and immediately brought her into the company of such men as Lamb, Wordsworth and Mendelssohn. Here too, she came under the patronage of Thomas Alsager, a manager of the London Times and music lover who soon had her singing in all the leading English musical festivals. Shortly afterwards she made her debut at the Italian Opera House in London and from there went on to a continental tour. Now it was that she met Nicholas Bochsa, harpist extraordinary, conductor, composer, a man with a brilliant personality, witty and polished. The





staid English virtues of her husband could not balance Bochsa's fascination in the scales of love, and she eloped with him causing an international scandal.

Shortly after, they left for America, where the staid east applauded their music and ignored them socially and they came west by way of Mexico.

All historians take for granted the truth of the story Bochsa told on arrival concerning an adventure with bandits encountered in the wilds of the Mexican jungles. According to the harpist, they were allowed to depart scot-free after he had unpacked his harp to accompany Madame Bishop's clear soprano trilling in the wilderness. It was good for columns in the paper shortly before their first concert which was sold out in advance.

From here on the story becomes a monotonous recital of successful concerts and operas which went on until the pair departed for Australia in September 1855 a year and a half later. Bishop was undoubtedly the finest of the prima donnas to visit early California. It may be doubted that many of her audience were capable of judging how fine she was. In the Daily Alta of October 5, 1865 her co-star Charles Lascolles "completely suprised the audience. His singing of the duet 'Robin Rough' in two voices, base and tenor, was one of the most astonishingly successful efforts in vocalization ever heard. He was encored every time he came upon the stage."

But though this may throw light on the general musical culture of the period, by 1865 San Francisco harbored

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a large body of musicians capable of valuing the artistry of Bishop at its true worth and they paid her a unique tribute on September 26.

The Daily Alta of September 29 reported that "The Philharmonic Society... gave a very beautiful and appropriate serenade to Mme. Anna Bishop, at the Occidental Hotel. The Society(string,reed and brass instruments)performed Schubert's Serenade, the overture to Poet and Peasant, selections from several operas, and the March En Avant. A like musical ovation never was paid to any artiste in California." Or anywhere else, very likely.

The series of concerts which the grateful Bishop gave on this second visit did much to dispel the idea that the hypnotic quality of Bochsa's direction had been solely responsible for the beauty of her interpretations. There were not lacking those however to comment that something was missing from her performances that made them inferior to those given under the baton of the hypnotic harpist.

#### B I B L I O G R A P H Y

- Daily Alta California (San Francisco: Sept. 29, October 15, 1865)  
San Francisco Daily Herald (San Francisco: February 8, 1854; March 4, April 3, August 13, 1855)  
Grove's Dictionary of Music and Musicians Ed. by H.C. Colles (New York: The Macmillan Company, 1935)



13: ROBERT CHARLES NICHOLAS BOCHSA (1789-1856)Chronology

- 1789 Born illegitimate, Montmedy, August 9; adopted later by musician father, who gave son music lessons
- 1796-1806 Gave first concert at seven; composed symphony at nine; composed several overtures and quartets at twelve
- 1805 Composed opera Trajan, presented in Lyons
- 1860 Entered Paris Conservatoire; studied with Catel, Mebul; studied harp under Nadermann and Marin
- 1813 Was harpist to Napoleon; wrote eight operas for Opera Comique
- 1816 Harpist to Louis XVI
- 1817 Detected in extensive forgeries; fled France, never to return
- 1817-27 Found refuge in London, became immensely popular, had to turn away pupils; appointed Professor of Harp at Royal Academy of Music
- 1827 Dismissed due to attacks based on past; conducted at Kings Theatre until 1852; directed Lenten Oratorios; taught, gave annual concerts
- 1839 Eloped with Anna Bishop; toured Europe; later eastern states of America
- 1854 Arrived in San Francisco February 2 where he occasionally played harp solos; always directed at Bishop's concerts, until departure Sept. 30, 1855
- 1856 Died at Sydney, Australia, January 7

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*Robert Nicolas Bochsá*





DRAMATIS PERSONAE13: ROBERT CHARLES NICHOLAS BOCHSA (1789-1856)

According to Sacheverell Sitwell who has written an exceedingly entertaining study of Lizst, part of the equipment of every complete virtuoso since Paganini has been a rumored pact with the Devil. Thus we find Bochsa credited with hypnotic powers so powerful that pupils and singers whom he directed or accompanied never sang or played quite so well when he was absent.

Musicians know that a director or accompanist can make or ruin a performance. A perfect genius, which Bochsa undeniably was, has an intuitive sympathy for the style of a fellow artist. In accompanying, all the little details of interpretation that mark artistry from the commonplace or eccentric -- the dynamics, the rate of acceleration, the departure of a split second from the exact notation of a phrase -- all these details of expression that balance and counterbalance in a way to defy analysis are instinctive in a man like Bochsa. With him, Anna Bishop could give full freedom to that relaxed lyrical abandon only possible where full confidence in the accompaniment allows it.

Nothing more supernatural than this is needed to explain the power of Bochsa to inspire superlative performances. A singer coming upon such a perfect accompanist might well feel herself morally justified in eloping with him as a means of assuring the necessary foundation for her performances.

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After study with his father who adopted him several years after his illegitimate birth August 9, 1789, Bochsa gave his first concert at the age of seven, playing a piano concerto. At the age of nine he composed a symphony, composed several overtures and quartets when twelve, and before he was sixteen, composed an opera, Trajan, which was performed in Lyons for the Emperor's visit.

In 1813 he was appointed harpist to Emperor Napoleon and in 1816 was harpist to Louis XVI. By this time he had written eight operas, performed with great success by the Opera Comique.

The following year he fled from France having been detected in extensive forgeries. What the motive for this could have been no one seems to have known. Court musicians were ill-paid and treated like servants. Perhaps the spectacle of his patrons riotously wasting enormous sums galled him when he compared to their lack of ability his genius and its rewards. It always seems strangely repellent and unexplainable to find a man so gifted with creative power deficient in moral strength. To Bochsa, capable of extensive forgeries, seduction of Sir Henry Bishop's wife must have seemed a trifle. It was to mean his farewell to Europe. Years before in London unanswerable attacks on his character had forced him to resign from the Royal Academy. The international scandal caused by his elopement with Anna Bishop induced the lovers to leave for America.



Thus it was that San Francisco came to hear not only a first-rate operatic star but a man who was undoubtedly what Hauser called him: the world's greatest harpist. Playing upon the double-action harp he had invented, in the highly original style he had developed, Bochsa did not at first impress San Franciscans as anything so remarkable.

The Daily Herald of February 11, 1854 commenting on the second appearance of Anna Bishop gave the harpist exactly one line: "Mr. Bochsa performed several pieces on the harp, from which he extracted very fair music." As an example of the type of music performed by the nineteenth century's greatest harpist we quote from a later issue, dated March 2: "Mr. Bochsa executed upon the harp a grand march. The piece comprised imitations of the bugle and other instruments of warlike music and gave one the idea of a martial band, first heard faintly and gradually approaching nearer and then again retiring in the distance."

More and more he retired into the background, being content to direct while Anna Bishop sang. But though growing older, he did not apparently give up his life as a man of the world. Several months after his death in Adelaide, Australia on January 7, 1856, Wide West reported that "Mme. Anna Bishop is said to have sent to this city \$2,500 to apply to debts contracted here by Mons. Bochsa. This conduct is highly creditable to the lady."



It must have been some months before Anna Bishop, going through Bochs'a's papers, came across these last evidences of the carelessness of a man who devoted so much thought to his art and hers that he had little to give to more earthy matters.

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- Grove's Dictionary of Music and Musicians Ed. by H.C. Colles  
(New York: The Macmillan Company, 1938)  
San Francisco Daily Herald (San Francisco: February 11, 1854)  
Wide West (San Francisco: January 7, July 27, 1856)  
San Francisco Daily Herald (San Francisco: March 2, 1954)

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14. OLE BULL (1810-1880)Chronology

- 1810 Born in Bergen, Norway, February 5
- 1815 Received first violin; studied with local teachers, only formal instruction he ever had
- 1819 Played first violin in small theatre
- 1827 Sent to University of Christiania to study theology; further musical study forbidden by father
- 1829 Expelled from university for radical political activity; sought out Spohr as teacher; rebuffed as unworthy of instruction. Returned to Norway and concertized successfully
- 1831 Went to Paris to enter Conservatoire; again rebuffed; heard Paganini and in a fever of emulation, practiced until he had a breakdown
- 1832 Had tremendously successful Parisian debut, assisted by Chopin and Ernst
- 1836 Toured Italy, England. Gave 274 successful concerts in sixteen months. Used flat bridge, longer, heavier than normal bow. Effect: new, powerful, rich, poetic interpretations. Played original compositions exploiting innovations. Labelled "charlatan" by less successful rivals and purist closet critics
- 1843-79 Toured America five times
- 1854 Gave outstandingly successful concerts in San Francisco and interior from July 24 to September 24
- 1880 Died August 17, at Lyso, near Bergen, his birthplace

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*Ole Bull*



DRAMATIS PERSONAE

14: Ole Bull (1810-1880)

Hauser mentions in his first letter a meeting in Philadelphia with Ole Bull and comments, "he told me of his own plans to go to California and make his Nordic violin draw to him a stream of California gold. He spoke of it with such an air of certainty, as if he had already accomplished it, so I hastened my departure."

Not until Hauser had come and gone did the volatile Bull reach his goal. Meanwhile his Utopian Socialism had led him to the purchase of a tract in Pennsylvania which he named Oleana. According to Groves' Dictionary he hoped to "...found a New Norway, consecrated to freedom, baptised in independence, and protected by the mighty flag of the Union." Needless to say it came to a bad end and involved the mercurial violinist in endless litigation.

It was this desire for radical experimentalism that urged Bull on to find new ways of playing his instrument, such as substituting a flat for a curved bridge in order to play on all four strings at once. The virtuoso consciously aimed to revolutionize the technique of his instrument and extend human virtu, the human power to will and do a little further. Bochsá had done this with the harp and Hauser had introduced trill in harmonics as the *raison d'être* of his unjustly celebrated Bird in the Tree.



But water had flowed under the bridge since Miska Hauser had delighted naive San Franciscans and outlanders with harmonics. Shortly after Bull arrived in 1854, a Sacramento reviewer querulously stormed at the chicanery involved in playing variations on Yankee Doodle instead of giving listeners more solid masterpieces. A short year before such fireworks had evoked rapturous applause with not a dissenting vote of disapproval.

However this growth of interest in art, along with the amazingly rapid growth of population worked entirely to the benefit of Ole Bull on his first San Francisco appearance. Miska Hauser had played his first two concerts to nearly empty houses. Only a vigorous campaign by local critics had finally induced San Franciscans to turn out in moderate numbers for his third concert.

In contrast to this we quote from the Daily Herald of July 25, 1854:

"An anxious and expectant audience comprising for the most part, whatever there is of taste, intelligence and refinement in San Francisco, greeted these artists (Maurice Strakosch accompanying Ole Bull) last evening, July 24, at the Metropolitan Theatre, on the occasion of their first appearance in California. The building was crowded in every part and hundreds were prevented from attendance by the anticipation that the house would be unpleasantly thronged....

"Ole Bull's appearance was the signal for an outburst of uproarious welcome that again and again thundered through the house as he bowed his acknowledgements."





Although suffering from the effects of Panama fever and the curious fact noted by the reviewer "that a piano sounds to disadvantage in a theatre," the violinist and his accompanist won immediate approval. The audience "became thoroughly electrified with the power of his genius" as Bull dashed through Paganini's Carnival of Venice."

In his next concert, also at the Metropolitan, July 26, the visiting virtuoso had even greater success in reaping the cultivated appreciation first sown by the pioneer Henri Herz. To quote the Daily Herald: "In response to an enthusiastic encore, he commenced a prelude singularly expressive of sorrow and lamentation, when suddenly changing the theme, he struck up the Arkansas Traveller with variations. It touched a chord to which the whole house responded, and as its quick and lively strains burst from his instrument, the applause of the audience was with difficulty restrained."

A short year before, Miska Hauser had seen audiences yawn through the Andante, Scherzo and Finale of Beethoven's C Minor Symphony and its inclusion on the program severely denounced by the local critics as too "highbrow." Bull made no such mistakes in program-building, choosing instead to present "The Last Rose of Summer with a multitude of striking and pleasing variations.... Altogether a more successful concert has never been given in the city."

He played to full houses in seven more concerts and two benefits, leaving for the East on September 14, 1854 not to return until 1870.



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- Ehrlich, A. Celebrated Violinists, Past and Present. Edited with notes and additions by Robin H. Legge. (New York, Charles Scribner's Sons, 1906) p. 110.
- San Francisco Daily Herald (San Francisco, July 25, 1854; July 27, 1854, first section).
- San Francisco Argonaut (San Francisco, Dec. 26, 1908; Jan. 3, 1880).

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15: MAURICE STRAKOSCHChronology

- 1825 Born in Lemburg, Galicia
- 1833 Toured Germany as child prodigy after study at Vienna Conservatory
- 1845 Made triumphant debut in New York. Managed concert stars; married Adelina Patti's sister
- 1854 Came to San Francisco with Ole Bull, making debut on July 24. Gave successful concerts in San Francisco, Sacramento
- 1855 Managed grand opera company in Chicago, New York, elsewhere; featured Sardanopolus and Giovanni di Napoli, his own operas
- 1884 Joined one of his four brothers in management of theatre in Rome and later published two books, one his memoirs, another on singing
- 1887 Died at Rome, October 9

Table

Table of Contents

1881

1882

1883

1884

1885

1886

1887

DRAMATIS PERSONAE

## 15: MAURICE STRAKOSCH (1825-1887)

Like nearly every other virtuoso that visited San Francisco in the Gold Rush era, Maurice Strakosch began his career as a child prodigy. A lifetime of practice is necessary to produce that two-headed calf, the virtuoso, the super-musician necessary to satisfy the musically illiterate with such qualities as velocity, complexity, unheard-of-difficulties surmounted, all the tight-rope walker, human-cannonball feats, which have so little to do with the sincere unfolding of a great work of art.

Thus after years of study at the Vienna Conservatorium, Strakosch was content to dazzle San Franciscans with "Musical Rockets" and "Souvenirs de Bellini." The critics of 1854 had made the discovery that the job of a critic is to criticise and we find the knowing comment in the Pioneer of August 1854 that "like his colleague, Ole Bull, he seemed more desirous of exhibiting his skill and science than charming his audience. No one who listened to him could doubt his powers in the latter respect, and many wishes were expressed that he could be heard in music which was of itself more pleasing."

We may gather from this that Strakosch, like the other virtuosi-composers did not so much conceive a musical idea and develop it artistically as collect haphazardly a variety of vaudeville effects.

1. The first part of the report is devoted to a general description of the project and its objectives.

2. The second part of the report describes the methodology used in the study.

3. The third part of the report presents the results of the study.

4. The fourth part of the report discusses the conclusions of the study.

5. The fifth part of the report contains the references.

6. The sixth part of the report contains the appendixes.

7. The seventh part of the report contains the summary.

8. The eighth part of the report contains the conclusions.

9. The ninth part of the report contains the references.

10. The tenth part of the report contains the appendixes.

11. The eleventh part of the report contains the summary.

12. The twelfth part of the report contains the conclusions.

13. The thirteenth part of the report contains the references.

14. The fourteenth part of the report contains the appendixes.

15. The fifteenth part of the report contains the summary.

16. The sixteenth part of the report contains the conclusions.

17. The seventeenth part of the report contains the references.

18. The eighteenth part of the report contains the appendixes.

19. The nineteenth part of the report contains the summary.

20. The twentieth part of the report contains the conclusions.

21. The twenty-first part of the report contains the references.

22. The twenty-second part of the report contains the appendixes.

23. The twenty-third part of the report contains the summary.

24. The twenty-fourth part of the report contains the conclusions.

25. The twenty-fifth part of the report contains the references.

26. The twenty-sixth part of the report contains the appendixes.

27. The twenty-seventh part of the report contains the summary.

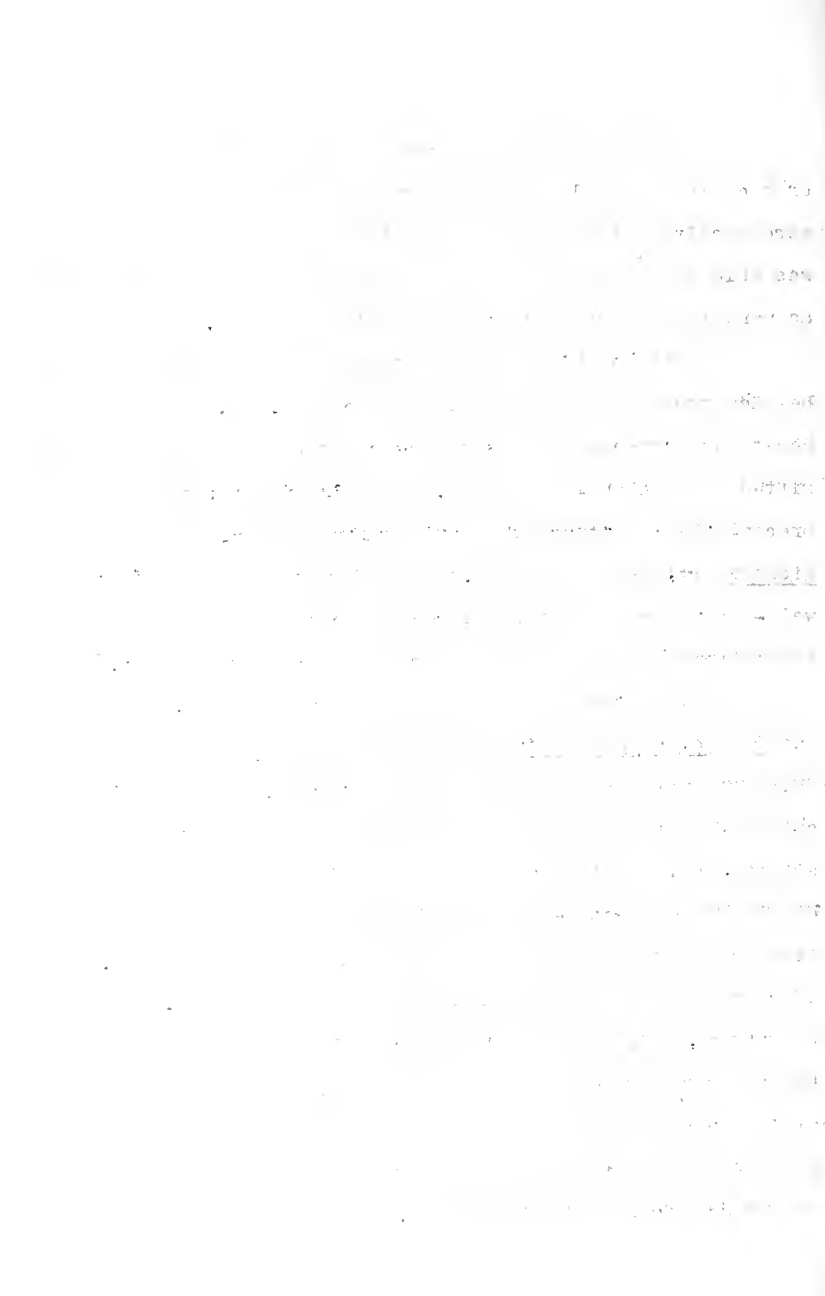
28. The twenty-eighth part of the report contains the conclusions.



He had mastered the trick also of stringing together a chain of vocal fireworks in the Italian style and they were received with success in Chicago and New York where he was able to include them in the repertory due to his position as managing director of his brother's opera company.

Strakosch's real instrument was the audience which he knew thoroughly and could play on at will. He made his bow to San Francisco audiences as co-star with the vastly more gifted and sensational Ole Bull. Bull's reputation had preceded him; Strakosch was virtually unknown. Yet the Pioneer article, mentioned above, stated that while he was "not well-known to the audience, his reception was flattering in the extreme and he grew in favor with each succeeding effort."

In later years Strakosch published two books. One was Ten Commandments of Music for the Perfection of the Voice. This was not the work of a mere theoretician. It was his coaching that enabled his wife's sister to score her first big success. After marrying Amalia Patti he had noted the beauty of his sister-in-law Adelina's voice and it was under his management that she made her sensational debut in London. A great voice like hers would never have gone unnoticed. On the other hand, without the skilfull coaching of Strakosch in the ten commandments of pleasing the public, it is quite possible her success would have been less sensational. The period of Strakosch and Miska Hauser was not one in which an Arthur Schnabel could have flourished. It is highly probable



that the audience which thrilled to "Musical Rockets" and The Bird in the Tree would have booed Schnabel and his Bach and Beethoven off the stage. In fact, a critic of the period noted that a performance of the Andante, Scherzo and Finale of Beethoven's Symphony in C Minor caused a good deal of yawning. He sensibly counseled against the repetition of such an unwise choice of music and reminded musicians that what the public paid for and had every right to expect was -- entertainment.

Strakosch, Bull, Bochsa, Hauser, Koppitz, Herz and the prima donnas were certainly entertaining from any point of view. Of them all, the most modest, least eccentric, and most sincere artist of the lot may well have been that brilliant letter-writer, Miska Hauser.

#### B I B L I O G R A P H Y

The Pioneer, San Francisco, August 1854, p. 118  
Daily Herald, San Francisco, August 6, 1854, p. 2, col. 2

Page 10

May 1, 1910

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 28th inst.

and in reply to inform you that the same has been forwarded to the proper authorities.

I am, Sir, very respectfully,  
Yours truly,

Wm. H. Smith

Secretary

U. S. Fish Commission

Washington, D. C.

cc - Mr. [Name]

cc - Mr. [Name]

cc - Mr. [Name]

cc - Mr. [Name]

cc - Mr. [Name]

cc - Mr. [Name]

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## APPENDICES ON HAUSER

	<u>Page</u>
A. LIST OF APPEARANCES . . . . .	164-168
B. REPRESENTATIVE PROGRAMS . . . . .	160-171
C. LOCAL NEWSPAPER CRITICISMS . . . .	172-175
D. COMPOSITIONS OF HAUSER . . . . .	176-177
BIBLIOGRAPHY . . . . .	178
INDEX TO LETTERS . . . . .	179-185
PRESS COMMENTARY	
ACKNOWLEDGMENT	



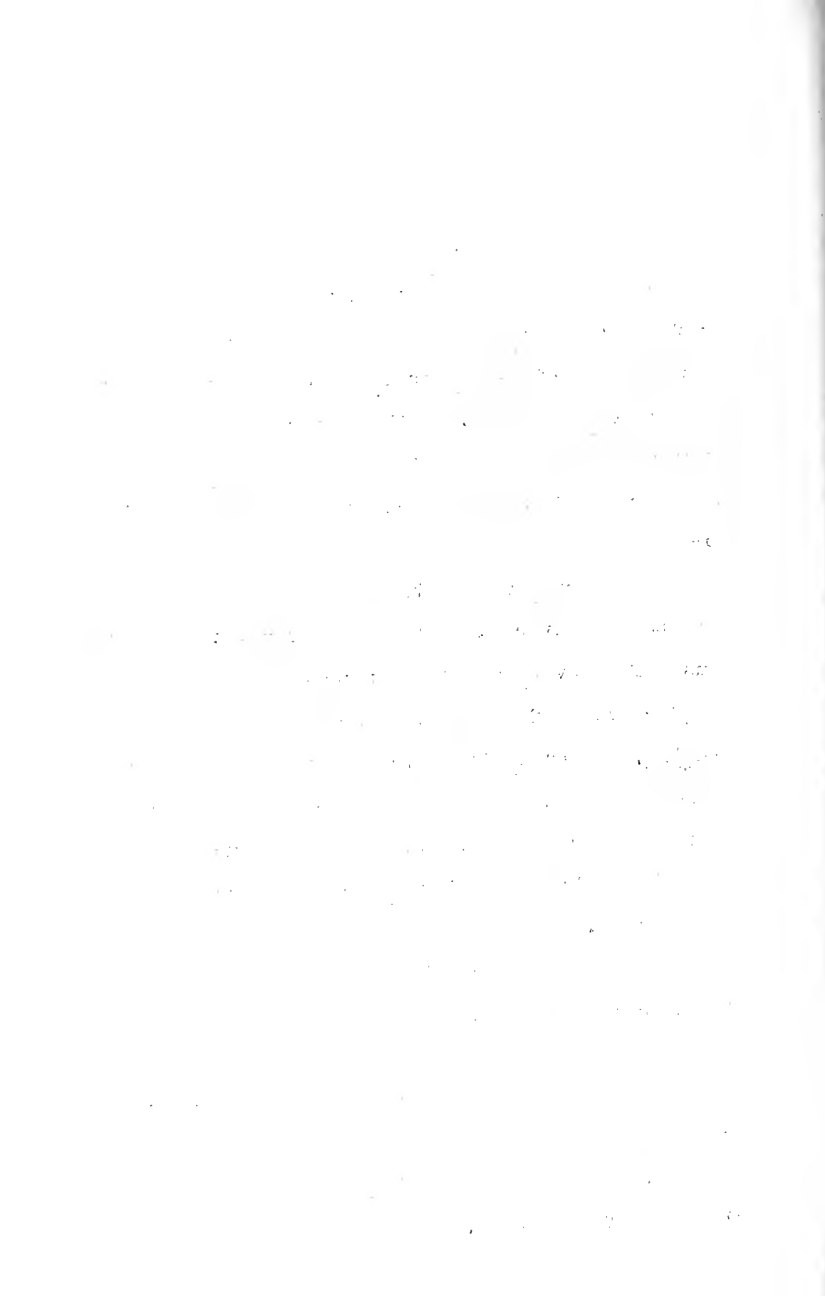
APPENDIX A: LIST OF APPEARANCES

## N O T E

It is from a study of the schedule of Hauser's appearances that one may discover "the sufficient reason" for his departure from San Francisco, and his resuming his wanderings around the world once more. At the beginning of his stay, he was the featured artist, the star on programs, and this meant that the largest share of the night's purse went to him.

But Hauser, though a great artist and perhaps a greater humanitarian, could not pull full houses for ever and ever on programs composed of The Carnival of Venice, the Grand March from Othello, or even L'Elisir d'Amore. More and more as he stayed on he had to appear on programs supporting other artists, with three, four, a half-dozen "assisting artists" sharing the crumbs left by the star.

There came a time when Hauser, reckoning up his receipts, realized that the time had come to go: San Francisco was played out. Wanderlust, nostalgia for Europe and revulsion at further compliance with the demands of uncultured audiences aided Hauser to plan his final farewell, but money, or the want of it rather, was the "sufficient reason."



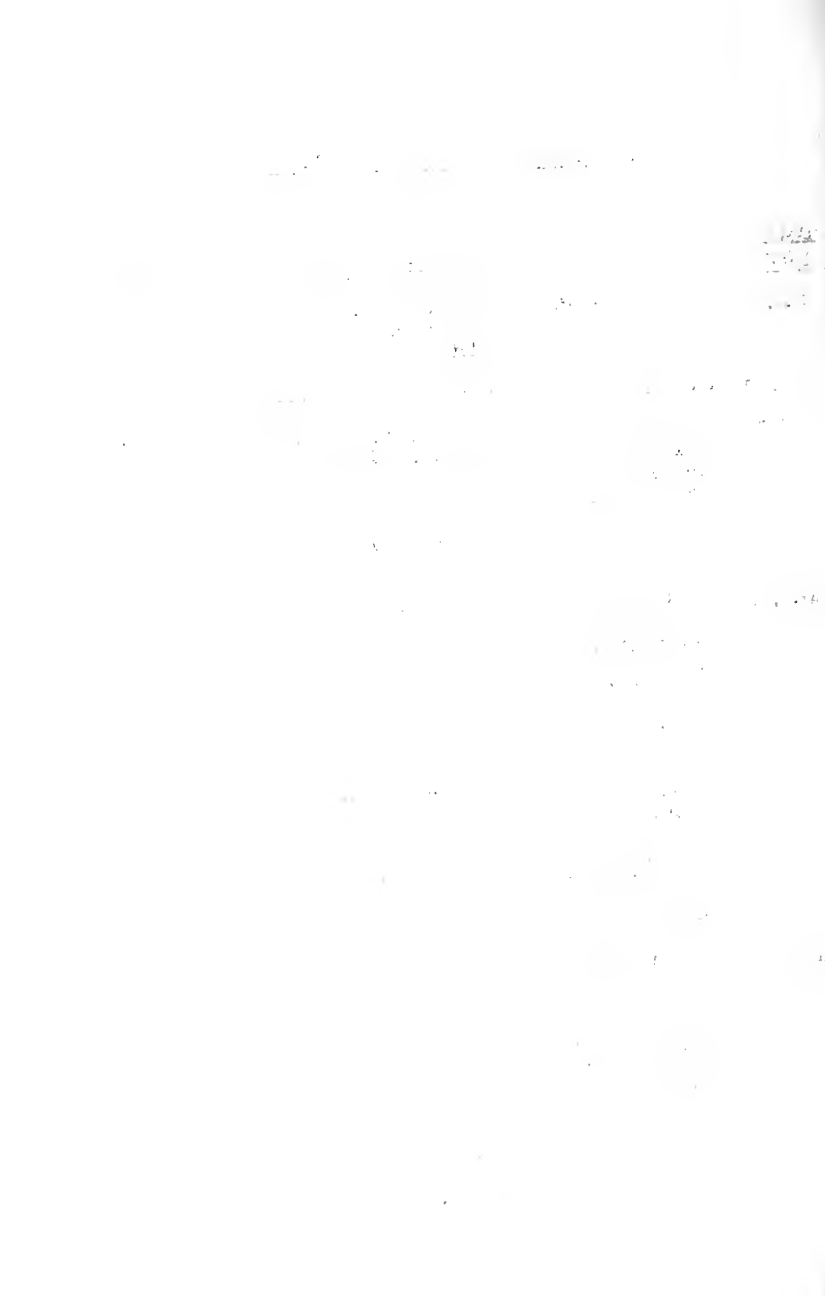


During his nine months sojourn in San Francisco, Miska Hauser appeared not only in concerts, benefits, charities, dramatic festivals, and group-artist performances in San Francisco itself, but also made three separate and distinct tours of the mining districts, either by himself, or in the company of other artists. Two chronological schedules are appended here: the first, a list of his appearances in San Francisco; the second, a schedule of his departures and returns from inland tours.



A. LIST OF HAUSER'S APPEARANCES

<u>Date</u> 1853		<u>Assisting Artists</u>	<u>Place</u>
Feb. 9	First Concert	Miss Coad, Mr. Collins, Mr. Laveneau and orchestra	San Francisco Hall
11	Second "	Miss Coad, Mr. Collins	-do-
16	Final " (before departure for Sacramento)	Ada Bianchini, Louisa Ball, M. Laglaise, M. Coulon	-do-
25	Concert	Hauser (solo)	American Theatre
Apr. 2	Complimentary Benefit Concert upon return from Sacramento	Hauser (solo)	San Francisco Theatre
5	Concert	Hauser (solo)	San Francisco Theatre
6	Benefit for Loder	Loder and Hauser	-do-
23	Benefit before departure for second inland tour	Pettinos, Menge, Chenal, Herald, assisting	Armory Hall
June 4	Benefit for M. Chenal	Hauser (solo)	Adelphi Theatre
6	Played at benefit for French-Hebrew Benevolent Society	Hauser (solo)	American Theatre
18	Benefit for Hauser	Hauser, Pettinos, Koppitz, Chenal, Herald, Loder, Miss C. Chapman	San Francisco Theatre



A. <u>LIST OF HAUSER'S APPEARANCES</u> (Cont'd.)		
<u>Date</u>	<u>Assisting Artists</u>	<u>Place</u>
<u>1853</u>		
Aug. 13	Appeared in group concert with Herold, Koppitz, Ehrig, Mmo. Waldow, Pacific Musical Troupe	Musical Hall
17	Complimentary Military benefit to Mrs. Sinclair Hauser (solo)	American Theatre
Sept. 2	Grand musical and dramatic festival Hauser, Edward Pique, Mrs. Sinclair, Mrs. LaRientrie and others	Musical Hall
13	Concert M. Pique, Mrs. Robb, Koppitz, Hauser and others	-do-
20	Second Concert with above group	-do-
27	Third Concert for benefit of Mrs. Robb with above group	-do-
Oct. 10	Benefit for F. Fischer Koppitz, Herold, Hauser	Saloon of Mr. Schuppert
18	First Concert of Pacific Musical Troupe (second series) Hauser, Herold, Holdebrande	Musical Hall
21	Second Concert Pacific Mus. Troupe Hauser (solo)	-do-
28	Third Concert Pacific Mus. Troupe Hauser (solo)	-do-
Nov. 12	Farewell benefit Hauser (solo)	-do-
13	Benefit for French Benev. Society Hauser (solo)	Adelphi Theatre



HAUSER'S INLAND TOURS1853

- \*Feb. 28      Departed on first inland visit for  
                 Sacramento
  
- \*Mar. 28      Returned from first inland visit to  
                 San Francisco
  
- \*May     1      Departed on second inland tour to storm  
                 the towns: Stockton, Sonora, Columbia,  
                 Tuolumne, Jamestown, Seco, Shaw's Flat,  
                 etc. Accompanied by Koppitz, McKorkle,  
                 Madame Von Gulpen
  
- May     29      Returned to San Francisco from second  
                 inland tour
  
- July     2      Departed on third inland visit for  
                 Sacramento, Stockton, etc., in company  
                 of Lola Montez
  
- \*July 12      Separated from Lola Montez and toured  
                 Marysville, Sonora, Columbia, etc., alone
  
- \*Aug.    8      Returned to San Francisco from third and  
                 final inland tour

\*Note: All the above dates which are unstarred are dates based upon actual recordings in the newspapers of departures and returns. The starred dates are approximate, inferred from the last concert before departure or the first concert after return. Data on San Francisco appearances was abstracted from the Journal of Joseph McCabe, an unpublished manuscript in the possession of the Sutro Library.





## B. REPRESENTATIVE PROGRAMS

As may be seen from a perusal of Hauser's performances in San Francisco, he appeared as the "star" of concerts only during the first part of his sojourn. The longer Hauser remained in San Francisco the more he resorted to appearing in public with other artists -- pianists, singers, guitarists, flutists, as well as skit-artists and serious dramatic actors. Two typical programs are printed here: one a program of the first period when Hauser "starred" at concerts, the other a program of the period when Hauser appeared in company with one or two or a group of artists.

### HAUSER'S FIRST CONCERT

SAN FRANCISCO HALL    Washington Street

M I S K A    H A U S E R ' S

FIRST GRAND CONCERT IN CALIFORNIA

On Wednesday Evening, February 9th,

#### PROGRAMME

- 1-Overture. . . . . Grand Orchestra
- 2-Ballad. . . . . Mr. J. P. Collins
- 3-Grand Fantasia, on   Airs   from "Lucrezia Borgia,"  
    composed and executed on the violin, by

MISKA HAUSER

- 4-"Tyrant, soon I'll burst thy chains" (Barber of  
    Seville). . . . . Miss Emily Coad



5-Gold Fever Gallop, expressly arranged for Grand Orchestra and Piano, and executed by M.LAVENEAU

6-Ballad- "My Dream is now no more for thee" - composed by L. Laveneau. . . . . Mr. J. P. Collins

7-The Carnival of Venice, with new variations

MISKA HAUSER

---\*---

### Part Second

1-Overture. . . . . Grand Orchestra

2-The Mother's Prayer and Angels' Song, executed on the violin by. . . . . MISKA HAUSER

3-Cavatina - "Wild with rapture beats my heart" (La Gazza Ladra) - Rossini Miss Emily Coad

4-Air de Danse of the 16th Century, executed on the Violoncello by. . . . . M. Laveneau

5-Ballad. . . . . Mr. J. P. Collins

6-Bird in the Tree, Fable for children-MISKA HAUSER

Tickets \$5, \$3, and \$2.

### PROGRAMME

Musical Hall Bush Street

### Musical Evenings

Mrs. Robb (late Miss Goodenow), Herr Miska Hauser, Violinist, Edward Pique, Guitarist, take pleasure in announcing

A Grand Musical Entertainment

Assisted by:

J. H. Collins, Vocalist

G. Pettinos, Pianist

On Tuesday Evening, Sept. 13, 1853



PROGRAMME

## Part I

La Tapada, Characteristique de Peru, piano polka  
composed by H. Herz. . . . . G. Pettinos

Duett - "I've wondered in dreams" . .Mrs. Robb and  
Mr. Collins

Fantasia from the opera of La Sonnambula, composed  
and executed by Edward Pique

Song - "Sally in our alley". . . . . Mr. Collins

Violin Solo - The Mother's Prayer and Angel's Song,  
by Ole Bull, executed by . . . HERR MISKA HAUSER

Song - "Kathleen Mavourneen" . . . . . Mrs. Robb

Solo and chorus - "Song of Labor"

## Part II

Solo and chorus - "Lilly Dale"

Guitar Solo - Fantasia on American National Airs,  
composed and executed by Edward Pique

"Singing Lessons" . . . Mrs. Robb and Mr. Edward  
Pique

Violin Solo - (For the first time) "Variazioni di  
Bravura on airs from L'Elisir d'Amore, composed  
and executed by . . . . . HERR MISKA HAUSER

Song - "Country Lassie and her Mother" . .Mrs. Robb

Finale - "Uncle Sam's Farm."



C: LOCAL NEWSPAPER CRITICISM

From the very start of his appearances in San Francisco, Miska Hauser received the laudation of the press. Witness the criticism of his first concert which appeared in the San Francisco Daily Herald of February 10, 1853:

"Miska Hauser, the distinguished violinist made his debut before a California audience last evening, at San Francisco Hall. This gentleman has come modestly among us, with but little flourish of trumpets; but that he is a finished artist and most accomplished violinist, no one who heard him last evening, can for a moment doubt. He executed four pieces: a fantasia on airs from Lucrezia Borgia, the Carnival of Venice, The Mother's Prayer, and The Bird in the Tree; and in each he called down the most tumultuous applause. His instrumentation is superb in its faultless accuracy and in a dashing brilliancy that we have rarely heard equalled. He has a very quiet manner, wholly devoid of clap-trap, graceful, simple and unaffected; and he executes the most difficult and rapid passages apparently without effort. He wields his bow with the hand of a master; and after hearing him last evening, we are not surprised the musical world should have assigned him a rank among the first violinists of the age."

Of his second concert, given only two days after the first, on February 11, 1853, the San Francisco Daily Herald had this to add:

"...the instrument becomes in his hands wonderfully expressive. Without aiming to astonish by clever tricks on the catgut, he plays with unaffected ease, and draws out the capabilities of his instrument -- its almost vocal powers -- with a naturalness and brilliancy that delight





his audience. Last night they interrupted him again and again with the liveliest manifestations of satisfaction, and the conclusion of the piece was greeted with the most vehement applause, which would not be stilled until he appeared and repeated it. The Mother's Prayer and The Bird in the Tree, in part second, were singularly sweet and expressive melodies. The violin acquires new powers in his hands. There is scarcely a feeling which he does not make it express, and that with such distinctness as at once to be understood. In one passage in the Carnival of Venice mockery and derision were so admirably counterfeited, that the audience involuntarily burst into laughter. In the Mother's Prayer, her very soul seemed to breathe in its moving, tender strains. We do not overrate the merits of this artist. Our citizens, who certainly can appreciate true merit, are missing a treat. They may rely upon it such a performer has never appeared upon these shores."

In his subsequent concerts and public appearances Hauser was applauded in the same vein in every newspaper in spite of the fact that he often played the most trivial of pieces on his concert programs, pieces like The Mother's Prayer and Angel's Song, or L'Elisir d' Amore, and did not scruple either about repeating them over and over again in his programs! The explanation of this never-ending stream of praise lies in several things.

Before Hauser came, San Francisco had lacked a virtuoso for over two years. In the first fever of the Gold Rush, the city swarmed with miners, entrepreneurs, speculators, escaped criminals,



outcasts, sailors who had jumped ship, gamblers, bandits and whores; they were characters of action, enterprise: gold and profit was their highest aspiration. Barter went on by night as well as by day. Few had leisure for any but the most trivial entertainments. Men enjoyed singing barmaids, accordion players, guitarists who played music they could hum and whistle. California earned such a reputation for wildness, barbarism and folly that European artists -- real first-calibre artists -- were backward about faring to the Last Frontier, and for a number of years only the most adventurous and acquisitive trickled into San Francisco one by one. Whenever they appeared they were given tremendous ovations, almost maudlin praise in the press. This goes far to explain why Hauser was praised so highly and never-endingly.

But there were other reasons: Hauser, as one may see from the criticisms of his playing, was no trickster; he played his fiddle without flourishes or grimaces: in short, he was an artist with his mind fixed on the music that he made and not on himself as a spectacle. Hauser's popularity with the pioneers was founded on solid ground; his ability as a musician.

The third reason however, and the most important, is that Hauser was loved by the community



for his humanitarianism and his interest in the musical life of the city. Besides his some thirty or forty appearances in San Francisco or the mining districts as a professional virtuoso, organized a quartet on two different occasions, an orchestra of twenty-six musicians (getting his musicians from the saloons of the Barbary Coast), formed trios composed of the violin, cellos and piano with Herold and Ehrig at private recitals, performed at a large number of dinners and charities, and assisted in the organization of a German Sangerbund, of which he was appointed the Artistic Director. He was a first-rate man if only a second-rate virtuoso, and in that superior to many of the others who came along in the same years.



D: COMPOSITIONS OF HAUSER

Available in Music Department, San Francisco Public Library.

Air Russe, Ap. 6, No. 2 (in Music Collection arranged for Piano and Violin, V. 7, Piano pt. 1, p. 36). f 787.11 M97 7

And die Heimath (To my Homeland) Op. 26, No. 1 (in Mitell: Violin classics, V. 2, Piano Pt. 1, P. 109) q 787.11 M69 2

An die Heimath (Original ungarishcher, No. 1 (Op. 26, No. 1, in Violin Collection: Piano V. 46, P. 344) f 787.11 Violin V. 40, P. 176 V815

Barcarolle, Op. 11, No. 3 (in Violin and Piano Music, V. 1 Piano Pt. 1, P. 146) f 787.11 V 813 1

La Capricieuse, Op. 11, No. 5 (In Violin and Piano Music, V. 1 P. 151) f 787.11 V 813 1

Chanson d'amour, Op. 11, No. 1 (in Violin and Piano Music, P. 141) f 787.11 V813 1

Chant du soir, Op. 11, No. 4 (in Violin and Piano Music, V.1. P. 148) f 787.11 V 813 1

Cradle Song, Op. 11, No. 2 (in Miniature Masterpieces for the Violin and Piano, P. 28) q 787.11 Am 18m

Czardas, Op. 29, No. 6 (in Violin Collection Piano V. 41, P. 61, Violin V. 40, P. 26) f 787.11 V815

Le desir (Die Sehnsucht) (in Violin Collection, Piano V. 42, P. 78, Violin V. 40, P. 248) f 787.11 V 815

Dorflied (Village Song) Op. 23, No. 5 (in Mittell's Popular Graded Course for Violin and Piano, V. 1, P. 78) q 787.11 M69pL

Du bist wie eine blume, Die blume Op. 27, No. 1 (in Collection of Music arranged for Piano and Violin, V. 1, P. 294) q787.11 c681

Der Fischermädchen, Op. 27, No. 3 (in Collection of Music arranged for Piano and Violin, V. 1, Pt. 1, P. 238) f 787.11 c68 1

Impromptu, Op. 21 (in Collection of Music arranged for Piano and Violin, V. 1, Pt. 1, P. 287) f 787.11 c68 1

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D: COMPOSITIONS BY HAUSER (Cont'd.)

Liebeslied (Love Song) Op. 11, No. 1 (in Violin Collection, Piano V. 50, P. 25, Violin V. 47, P. 41) f 787.11 V815

Lieder ohne worte, Violine und Piano. Leipzig, Peters, w.d.  
2 parts 787.11 xH205 L1

La Melancholie, Op. 17 (in Music Collection arranged for Piano and Violin V. 7, Piano Pt. 1, P. 107) f 787.11 M37 7

La Rêve (in Violin Collection) (Piano V. 18, P. 47) f 787.11 Violin V. 16, P. 248 V 815

Rhapsodie Honoroise pour violon avec acc. de piano, Op. 43, Leipzig, Peters, n. d. 787.11 xH 205 hu

Romance, Op 6, No. 1 (in Music Collection arranged for Piano and Violin, V. 7, Piano Pt. 1, P. 90) f 787.11 M37 7

Romance sans paroles, Op. 11, No. 6 (in Violin and Piano music) V. 1, P. 154 f 787.11 V 813 1

Scherzo, Op. 22 (in Violin Collection) Piano, V. 46, P. 356 f 787.11 Violin, V. 40, P. 180 V815

Schifferlied (Boatman's Song) Op. 16, No. 1 (in Mittell's Popular Graded Course for Violin and Piano, V. 1, P. 76) q 787.11 M 60 p 1

La Sentimentale, Op. 18 (in Music arranged for Piano and Violin V. 7, Piano Pt. 1, P. 111) f 787.11 M 37 7

Sicilianisches Hirtenlied, Op. 37 (in Violin Collection) Piano, V. 46, P. 341 f 787.11 Violin, V. 40, P. 175 V815

Songs Without Words, Op. 37 (in Violin Collection) Piano V. 3 P. 137 f 787.11 Violin V. 2, P. 51 V 815

1. Presentiment
2. Fable
3. Solitude
4. Prete

Das Wiederschen, Op. 27, No. 4 (in Collection of Music arranged for Piano and Violin, V. 1, Pt) f 787.11 C 68 1  
I



# WIEGENLIED

(CRADLE SONG)

Andantino con molto espressione. Op. 11. No. 2.

Violino

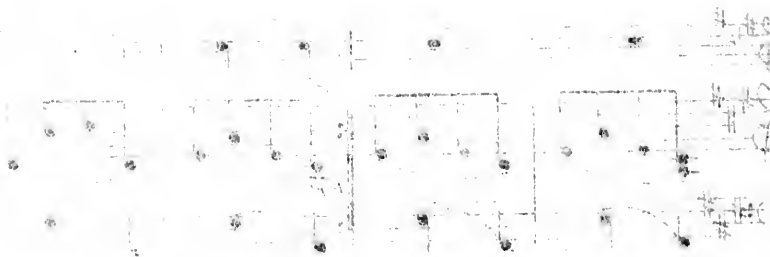
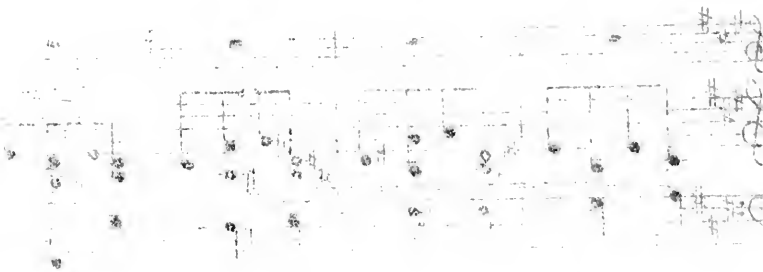
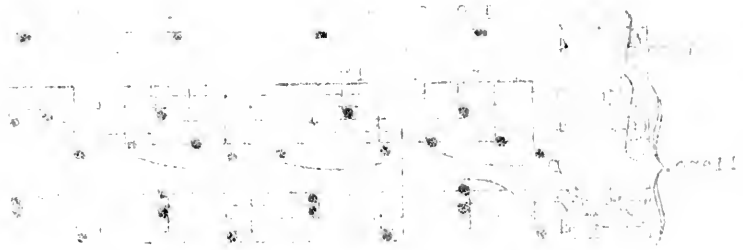
Piano.

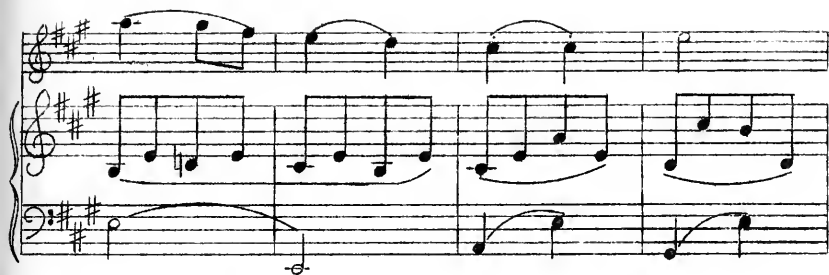
The first system of the score shows measures 1 through 4. The Violino part is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It contains four measures, each with a single half note. The Piano part is written on a grand staff (treble and bass clefs). The right hand has a treble clef, two sharps, and a 2/4 time signature. The left hand has a bass clef, two sharps, and a 2/4 time signature. Both hands play a continuous eighth-note accompaniment. The first measure of the piano right hand starts with a piano (p) dynamic marking.

The second system of the score shows measures 5 through 8. The Violino part continues with single half notes. The Piano part continues with the eighth-note accompaniment. In measure 8, there is a crescendo hairpin leading into the next system.

The third system of the score shows measures 9 through 12. The Violino part continues with single half notes. The Piano part continues with the eighth-note accompaniment. In measure 9, the piano right hand has a piano (p) dynamic marking and the word "dolcissimo" written above it. In measure 10, the piano left hand has a pianissimo (pp) dynamic marking. Both systems include repeat signs at the beginning of measures 10 and 11.

The fourth system of the score shows measures 13 through 16. The Violino part continues with single half notes. The Piano part continues with the eighth-note accompaniment. The system concludes with a final measure in measure 16.





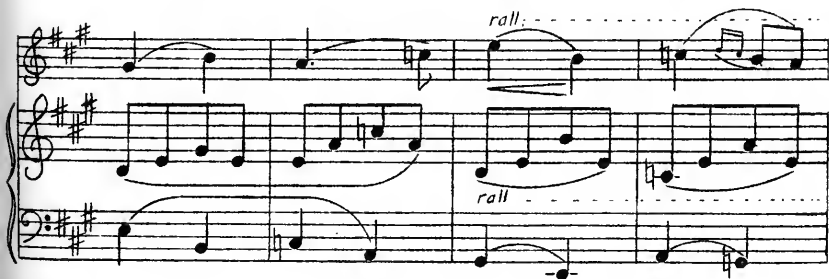
First system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and quarter notes, some with slurs, and a double bar line is present at the end of the system.



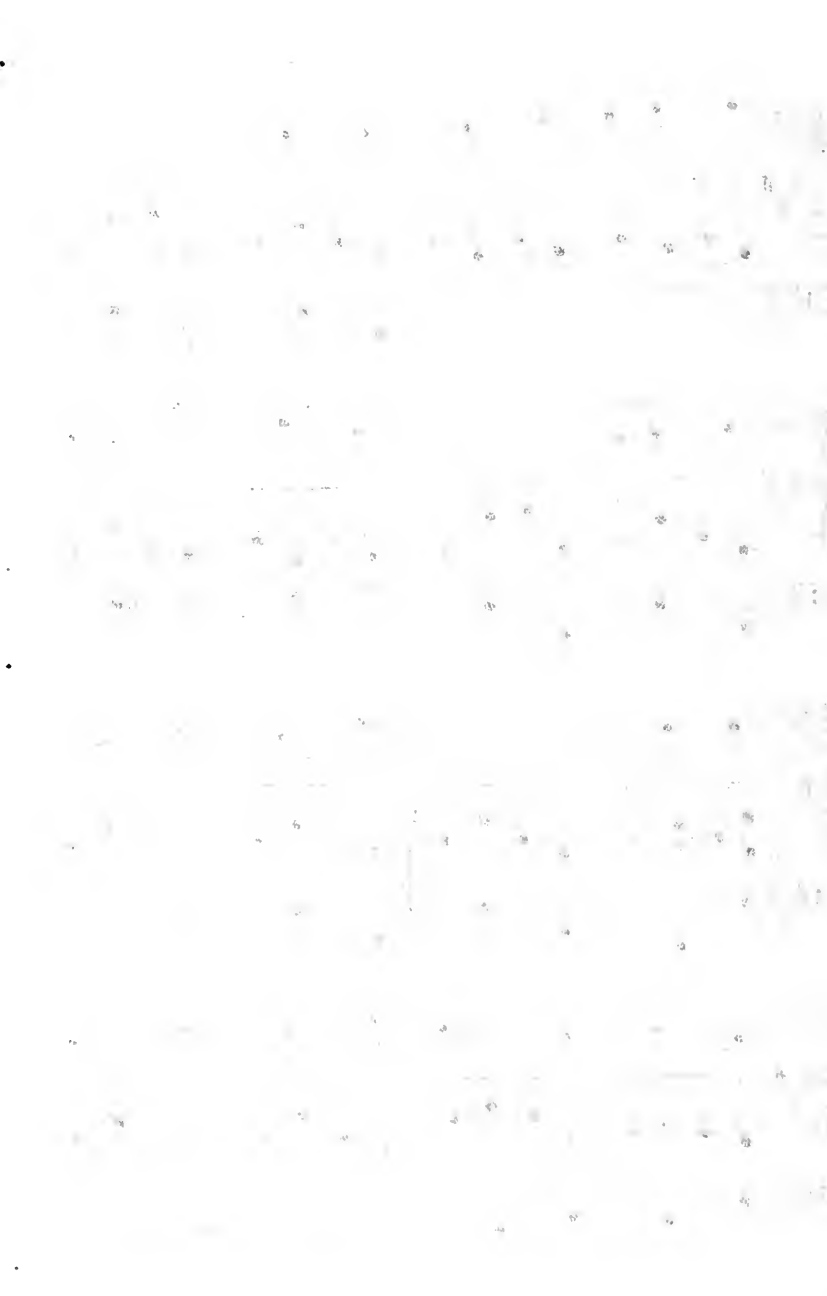
Second system of musical notation, continuing the piece with similar notation and a double bar line at the end.

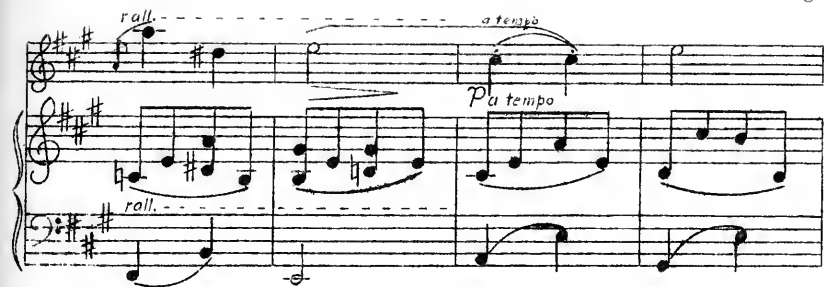


Third system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and quarter notes, some with slurs, and a double bar line is present at the end of the system.



Fourth system of musical notation, featuring a treble and bass staff with a key signature of two sharps (F# and C#). The music consists of eighth and quarter notes, some with slurs, and a double bar line is present at the end of the system. The word "rall:" is written above the treble staff and below the bass staff, indicating a rallentando.





First system of musical notation. The key signature is two sharps (F# and C#). The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The top staff begins with a *rall.* marking and a dashed line. The grand staff begins with a *rall.* marking and a dashed line. The system concludes with a *a tempo* marking and a *p a tempo* dynamic marking.



Second system of musical notation. The key signature remains two sharps. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The system concludes with a *a tempo* marking and a *p a tempo* dynamic marking.



Third system of musical notation. The key signature remains two sharps. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The system concludes with a *a tempo* marking and a *p a tempo* dynamic marking.



Fourth system of musical notation. The key signature remains two sharps. The system consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The system concludes with a *a tempo* marking and a *p a tempo* dynamic marking.



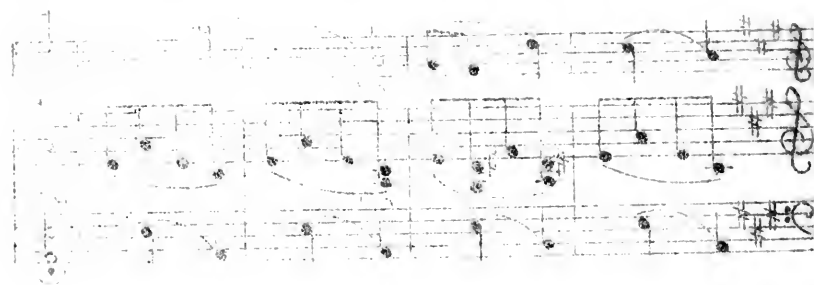




The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures: the first has a half note F#4, the second has a half note G#4, the third has a half note A5, and the fourth has a half note B5. The middle staff is in treble clef with a key signature of two sharps. It contains four measures of eighth notes, each beamed in pairs: F#4-G#4, A5-B5, C#5-D#5, and E6-F#6. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures, each with a half note: F#2, G#2, A3, and B3.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures: the first has a half note F#4, the second has a half note G#4, the third has a half note A5, and the fourth has a half note B5. The middle staff is in treble clef with a key signature of two sharps. It contains four measures of eighth notes, each beamed in pairs: F#4-G#4, A5-B5, C#5-D#5, and E6-F#6. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures, each with a half note: F#2, G#2, A3, and B3. The system concludes with a double bar line. Above the final measure of the top staff is a fermata and the word "rall". Above the final measure of the middle staff is a fermata and the word "rall". Above the final measure of the bottom staff is a fermata and the word "pp".



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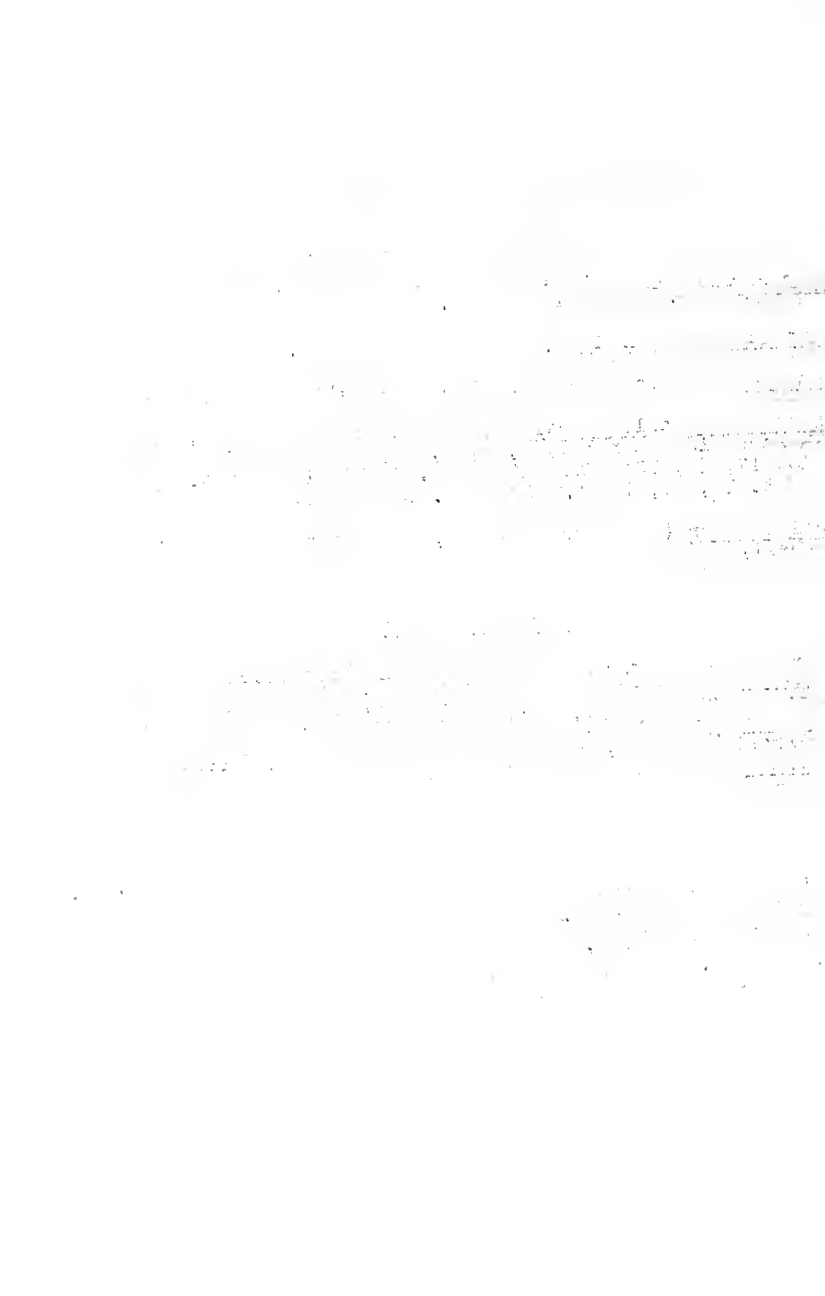
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INDEX TO HAUSER LETTERS

<u>Subject</u>	<u>Page</u>
A	
Admission Day	62
America	11, 13, 16, 22, 25, 42, 47, 77
Americans	60, 64, 66, 72, 77
<u>Am Ganges duftet's und leuchtet's</u>	85
<u>Andacht</u>	73
Andre	73, 82
Aria from <u>Robert the Devil</u>	45
Atlantic	12
Australia	52, 90
Austria	25

B	
Baden	43
Baltic	12
Barber Shop (The Miska Hauser)	79
Barnum	11, 77
Batavia	84
Beethoven	33, 51
<u>Bird in the Tree</u>	26, 46, 56, 57, 73, 80
Bishop, Anna	87, 88
Bochsa	87
Bombay	84
Bremen, Dr. Prechten	37
British	72
Brother Jonathan	19
Bull, Ole	12, 34, 73

C	
Calcutta	84
California	12, 17, 18, 22, 25, 33, 34, 39, 42, 43, 47, 49, 50, 53, 55, 62, 70, 72, 79, 81, 84, 85
California State Newspaper	81, 83
California Supreme Court	85
Canada	11
<u>Carnival</u>	57
Catholic Church	52

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12-10-68  
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2-11-68  
3-11-68  
4-11-68

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*(continued)*

INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                      | <u>Page</u>  |
|-------------------------------------|--|
| Chattel                             | 45   |
| Children of the Heavenly Kingdom    | 40   |
| Children of the Holy Kingdom        | 70   |
| Children of the Middle Kingdom      | 64   |
| Chile                               | 28, 83   |
| Chinese                             | 22, 30, 33, 40, 41, 45,<br>63, 64, 65, 68, 69, 70,<br>71, 72 |
| Chinese Temple                      | 52   |
| Chinese Theater                     | 25, 41   |
| Christiania                         | 21   |
| Climate                             | 24, 53   |
| Columbia                            | 39, 66, 81   |
| <u>Confidence</u>                   | 60   |
| Continent                           | 24   |
| Contrabass Player                   | 34   |
| Crescent Hotel                      | 59   |
| Countess of Landsfeldt (see Montez) | 45, 84   |
| Cuba                                | 12   |

## D

|   |    |
|---|----|
| Davidson, J.                              | 76 |
| Der Freischutz                            | 45 |
| <u>Der Wanderer im Walde</u>              | 46 |
| "Deutscher Michel"                        | 77 |
| <u>Die Kinder des Himmleichen Reiches</u> | 30 |

## E

|                               |   |
|-------------------------------|---|
| <u>Echo von San Francisco</u> | 73, 83                                    |
| Ehrman, Professor             | 43  |
| El Dorado                     | 22, 34                                    |
| Emperor Pedro                 | 28  |
| England                       | 34, 85                                    |
| English                       | 22, 50                                    |
| English Gentleman             | 88, 89                                    |
| English Lady                  | 78  |
| Europe                        | 11, 25, 30, 33, 66, 73,<br>81, 82, 89, 90 |
| European                      | 16, 24, 35, 66, 69, 70,<br>71, 72         |
| Expenses                      | 23  |

Subject

Chattanooga  
Chillicothe  
Chillicothe  
Chillicothe  
Chillicothe  
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Chillicothe  
Chillicothe  
Chillicothe  
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INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                           | <u>Page</u>                    |
|--|--------------------------------|
| F  |                                |
| Fernanden, Countess                      | 79                             |
| Fires                                    | 23, 51, 58, 59, 60, 74         |
| Fire Engine                              | 46                             |
| First California Guards                  | 62                             |
| Followers of Communism                   | 22                             |
| Fort Ross                                | 35                             |
| French                                   | 22, 37, 38, 39, 40             |
| French Hospital                          | 46                             |
| French Theater                           | 45                             |
| Fourth of July                           | 62                             |
| G  |                                |
| Gambrinus                                | 37, 48                         |
| Germans                                  | 22, 37, 47, 48, 70, 71         |
| German Hospital                          | 46                             |
| German Liedertafel                       | 45, 46, 47, 65                 |
| German Singers                           | 48                             |
| German Theater                           | 65                             |
| Gerold                                   | 30                             |
| Girardo                                  | 45                             |
| Goddess of Liberty                       | 65                             |
| Granada                                  | 18                             |
| Grand Phantasy on <u>Lucretia Borgia</u> | 45                             |
| Grass Valley                             | 74                             |
| H  |                                |
| <u>Hail Columbia</u>                     | 46                             |
| <u>Haiti</u>                             | 12                             |
| Hall of the Stock Exchange               | 87                             |
| Hamburg                                  | 73, 82                         |
| Hauser, Miska                            | 45, 46, 56, 57, 58, 83         |
| Havana                                   | 11, 79                         |
| Hayes, Katherine                         | 21, 28, 32, 45, 46, 73, 83, 84 |
| Hebrew Benevolent Fund                   | 46                             |
| House of Rothschild                      | 76                             |
| Hull, Patrick                            | 49, 74, 85                     |
| Hungarians                               | 22, 41                         |
| Hungarian Puszta                         | 77                             |

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Arar and Collins (1971) using a Shimadzu 1010 spectrophotometer. The concentration of chlorophyll was expressed in  $\mu\text{g mL}^{-1}$  of the sample.

• **Stressors** are the environmental factors that cause stress.

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1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                              | <u>Page</u>    |
|---|----------------|
| I   |                |
| Indians                                     | 14, 17, 66, 67 |
| Indian Boys                                 | 15             |
| <u>Indian Fairy Tale</u>                    | 82             |
| <u>Indian Girl</u>                          | 82             |
| <u>Indianisches Maerchen</u>                | 73             |
| <u>Irish</u>                                | 70             |
| <u>Italian Songs</u>                        | 46             |
| <u>Ithaca</u>                               | 14             |
| <u>Isthmus</u>                              | 13, 14, 15, 18 |
| J   |                |
| Jamaica                                     | 12             |
| Jenny Lind                                  | 74             |
| Jews  | 42             |
| Jewish Synagogue                            | 52             |
| Joaquin                                     | 67             |
| Justice of the Peace                        | 81             |
| K   |                |
| Kirchgang                                   | 73             |
| L   |                |
| Lady Adams                                  | 59             |
| Land of Gold                                | 33             |
| Laveneau, Louis Henry                       | 12, 30, 52     |
| <u>Leonore Overture</u>                     | 30             |
| <u>Liebesbuch</u>                           | 89             |
| <u>Lieder Ohne Gold</u> (Songs for no Gold) | 31             |
| <u>Liedertafel</u>                          | 65             |
| <u>Lola Montez in Bavaria</u>               | 50             |
| <u>Lola Montez in Munich</u>                | 32             |
| <u>Lima</u>                                 | 83             |
| <u>Lucretia Phantasy</u>                    | 73             |
| M   |                |
| <u>Maerchen</u>                             | 73             |
| <u>Male Singers' Associations</u>           | 47             |
| <u>Mannerchor</u>                           | 45             |
| <u>Marchison</u>                            | 44             |
| <u>Marshall</u>                             | 43             |

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INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                     | <u>Page</u>   |
|------------------------------------|---|
| <u>Martha</u>                      | 25  |
| Melbourne                          | 84, 86  |
| <u>Melbourne Argus</u>             | 88  |
| Mexico                             | 25  |
| "Michel"                           | 77  |
| "Miska"                            | 77  |
| <u>Musikverein</u>                 | 74  |
| Montez, Lola                       | 31, 32, 45, 46, 49, 51,<br>52, 53, 54, 55, 56, 57,<br>58, 73, 74, 84, 85, 86,<br>88, 89, 90 |
| Mt. Diablo                         | 53  |
| N                                  |   |
| New Orleans                        | 78  |
| New Orleans Hotel                  | 53, 58  |
| New York                           | 14, 21, 75  |
| New York Harbor                    | 12  |
| <u>Niagara</u>                     | 73  |
| Nicaragua                          | 14  |
| <u>Norma</u>                       | 84  |
| Novarra                            | 31  |
| O                                  |   |
| Offenbach                          | 73, 82  |
| Overture to <u>Tannhauser</u>      | 45  |
| Orchestra                          | 28, 30, 34  |
| P                                  |   |
| Pacific Ocean                      | 19, 20, 48  |
| Panama                             | 14, 15, 17, 18, 83  |
| Paris                              | 87  |
| Pettinos                           | 30  |
| Peru                               | 28  |
| Pettinus, E.                       | 45  |
| Phantasy from the <u>Huguenots</u> | 45  |
| Philadelphia                       | 12  |
| Plaza                              | 65  |
| <u>Polonaise</u> by Meyerbeer      | 45  |
| President Pierce                   | 28  |
| Pressburg                          | 41  |

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INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                   | <u>Page.</u>   |
|----------------------------------|--|
| Q                                |  |
| Quartet                          | 28, 33, 51   |
| Quebec                           | 82   |
| R                                |  |
| Rio de Janeiro                   | 28   |
| Rondo                            | 73   |
| Rousselt de Boulbon, Count Motis | 25, 26   |
| Royal Theater                    | 86   |
| S                                |  |
| Sacramento                       | 30, 32, 43, 49, 53, 54,<br>58, 60, 61, 76  |
| Sacramento River                 | 35, 44   |
| San Francisco                    | 20, 21, 26, 28, 29, 31,<br>35, 36, 37, 42, 44, 47,<br>48, 49, 51, 52, 58, 59,<br>60, 61, 67, 73, 75, 78,<br>81 |
| San Francisco Bay                | 35, 53   |
| San Joaquin River                | 35   |
| San Juan del Norte               | 13, 14   |
| Schubert                         | 73   |
| Six Etudes                       | 73   |
| Societe Concordia                | 45   |
| <u>Songs Without Words</u>       | 26, 82   |
| Sontag, Henrietta                | 12   |
| South America                    | 28, 34, 82   |
| Southern California              | 35   |
| Spaniards                        | 22, 25, 45   |
| <u>Spanish Fandango</u>          | 85   |
| <u>Spider Dance</u>              | 32, 45, 57, 86, 88   |
| States                           | 11   |
| Stockton                         | 30, 45, 80, 81   |
| St. Petersburg                   | 73, 81, 87   |
| <u>Strauss Waltz</u>             | 28   |
| <u>Supreme Court Building</u>    | 74   |
| Sutter, Captain                  | 43   |
| Swift                            | 77   |
| Swiss                            | 70   |
| Sydney                           | 89, 90   |

1911

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1911



INDEX TO HAUSER LETTERS (Contd.)

| <u>Subject</u>                        | <u>Page</u>    |
|---------------------------------------|----------------|
| T                                     |                |
| Temple of Thalia                      | 54             |
| To The Blue Jacket                    | 85             |
| <u>Tree of Liberty</u>                | 62             |
| <u>Trio by Mendelssohn in D Minor</u> | 45             |
| <u>Turners, The</u>                   | 74             |
| U                                     |                |
| Union                                 | 74             |
| United States                         | 12             |
| V                                     |                |
| Valparaiso                            | 73, 83         |
| Verein                                | 76             |
| Vienna                                | 21, 81, 87     |
| Vienna Conservatory                   | 34             |
| Viola Player                          | 34             |
| W                                     |                |
| Washington                            | 65             |
| Wolf, Dr.                             | 77             |
| Woodworth, Governor                   | 45, 65         |
| Y                                     |                |
| Yankees                               | 26, 48, 51, 74 |
| <u>Yankee Doodle</u>                  | 28, 57         |
| <u>Yelva, the Russian Orphan</u>      | 32, 46         |

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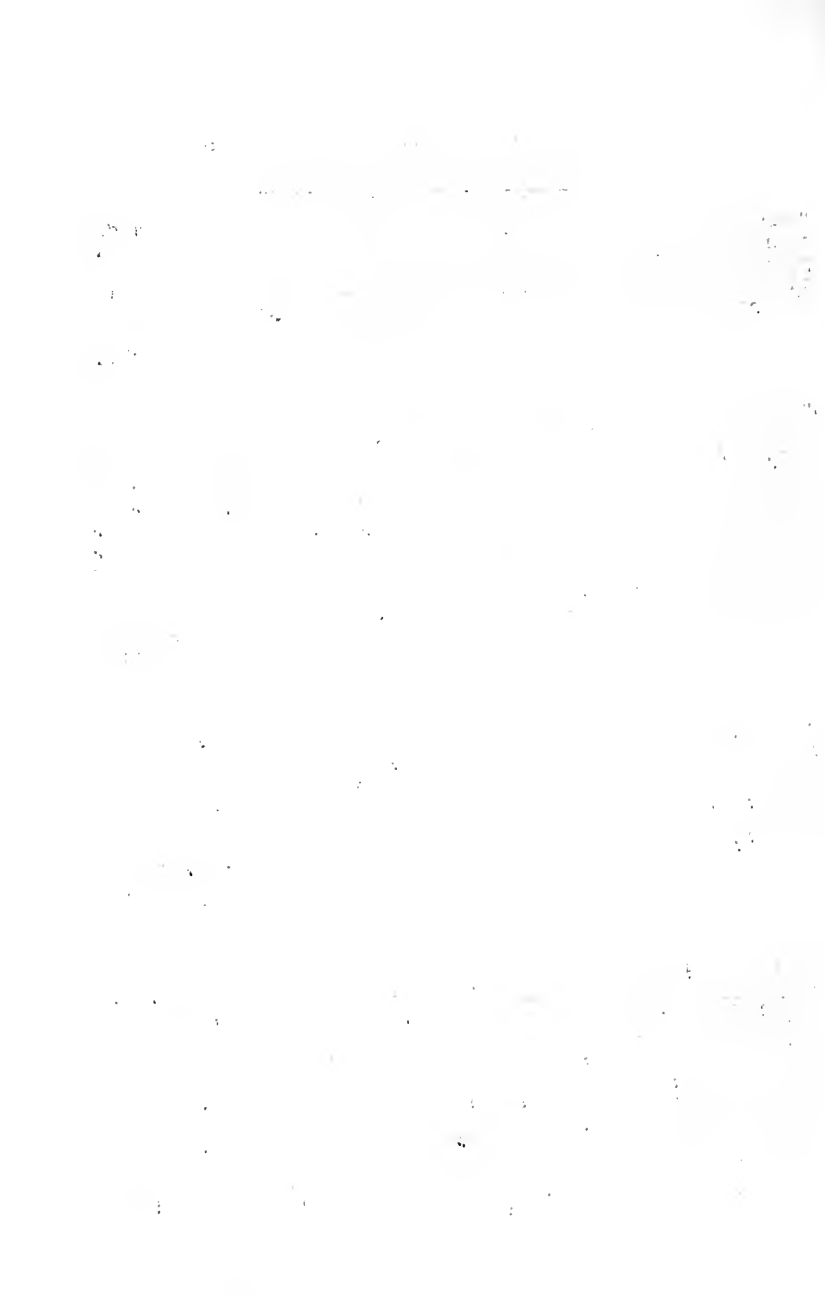
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Music Editor  
San Francisco News

"With great interest and utmost enjoyment I have read "Music of the Gold Rush Era" as compiled by the W. P. A. Music Project of San Francisco. As a teacher, I can hardly find words to adequately describe my deep appreciation of this work. Never before have I read a "History" of any kind, presented in such a concise, yet charming and fascinating manner. Its extensive detail, its immense completeness, its vivid description of musical events and local incidents connected with them, should prove it a volume of great value not only to students in our Music Department, but to our lay-faculty and students in general as well."

Clemens Van Perre  
Director of Music  
Santa Clara University  
Santa Clara, California



"We have read with interest the First Volume of the History of Music in San Francisco. The Series should be in every well-organized Library for the use of musicians, as well as for those students of California History who can appreciate the meticulous research and praiseworthy literary ability of the artist compilers of this unique and needed Chronicle of San Francisco Music and musicians.

San Francisco of today may be proud of the high artistic level of its musical beginnings. The authors of the History of Music Project are to be congratulated, commended and encouraged."

The Dominican Conservatory of Music  
The Dominican College of  
San Rafael, California

"We are very glad to have this interesting contribution to the history of music in America. There is little material available on the musical development of particular regions, and such information is frequently called for."

Eva J. Omsara  
Librarian  
School of Music, Yale University  
New Haven, Connecticut

"I have read Music of the Gold Rush Era with very great interest and wish to send you my heartiest congratulations on what seems to me a most thorough and most useful survey of an important subject. Naturally, the section on the work of the minstrels will prove of great service to me. I am very grateful to the authors for having presented in such a clear and authoritative manner the facts relating to their activities. I shall look forward with pleasure to receiving the other volumes of this series as they appear."

Mr. Allardyce Nicoll  
Department of Drama  
Yale University

"The Music of the Gold Rush Era volume is excellently done and will be an extremely useful reference work for students of American Music in my opinion. The illustrations are a particularly happy feature. I should have liked to see more musical examples appended and perhaps a little more stress on the folk side of California music - but naturally no two people would carry out the project identically. Could we possibly have two more





copies of the book? Our Circulation Department would greatly appreciate it."

Carlton Sprague Smith  
Chief of the Music Division  
New York Public Library

"A very interesting and valuable book, a real contribution to the History of Music in America. It would be a fine thing if this sort of work could be done all over America."

Dr. Ernest E. Schuyter  
Loyola College of Music

"You have rendered an important service to the cause. The history of music in this country --- in undertaking this series while the sources are yet available. While the work necessarily is most useful to the local field it has a larger value, in recording the cultural beginnings in one of the typical frontier centers of the young country. It is amazing, for instance, that there should have been performance of opera in the city as early as the 1850's. The research involved in the preparation of the volume has been an appalling task, but, being done, the book will hereafter become the one compendium of information, complete and accurate."

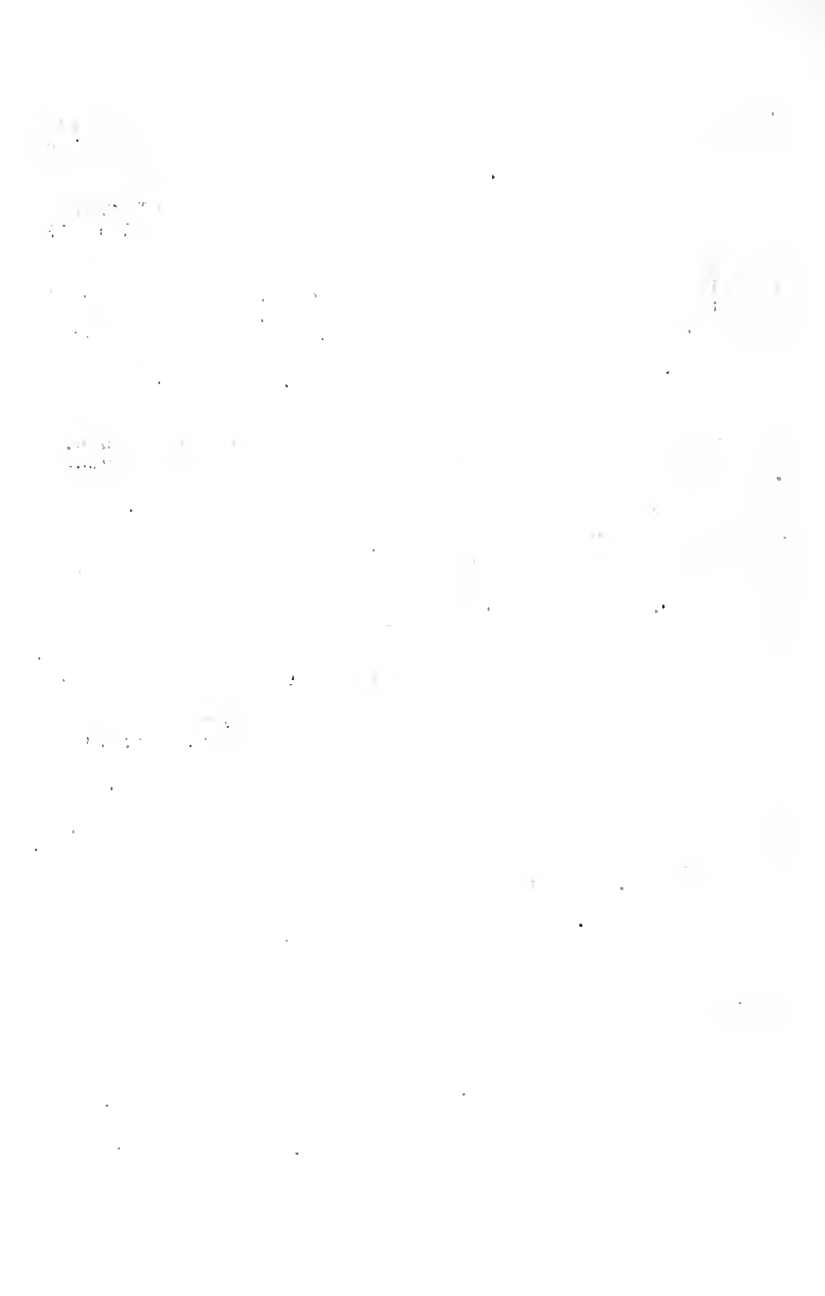
E. Clyde Whitlock  
Vice-president  
Fort Worth Conservatory of Music  
Fort Worth, Texas

"Thanks so much for my own copy. It's quite thrilling. And while I am extremely flattered by the appreciation in print, I do insist that the music department are the chief gainers. And that what assistance we have given is and will be returned many times over."

Jessie Fredricks  
San Francisco Public Library

"Music of the Gold Rush Era is a readable and well documented history of the music of San Francisco in the decade beginning in 1849. It gives a fascinating picture of the musical life of the city during the period. This book is a storehouse of reliable information for the musical research worker and historian. Many thanks."

Edward B. Birge  
Music Educators National Conference



"This is very valuable California material. It is very fortunate that it is possible to have this record made up before it is lost. We are delighted to have it for our library."

Ellen Morse  
Colusa County Free Library  
Colusa, Cal.

"We are indeed grateful for this material and welcome it as a valuable addition to our library. This field has been badly neglected in the past, and we do stand in need for such material. It is most interesting and informative."

John Paul Stone  
San Diego State College Library

"I hope that another volume will be forthcoming which will give us something about the songs which the miners actually sang. This type of material is very difficult to find, also there is a demand for the folk music of early California. The form and treatment of Volume 1 of the series is excellent, and you are to be complimented on a splendid and worthwhile piece of work. Please accept our sincere thanks for the publication."

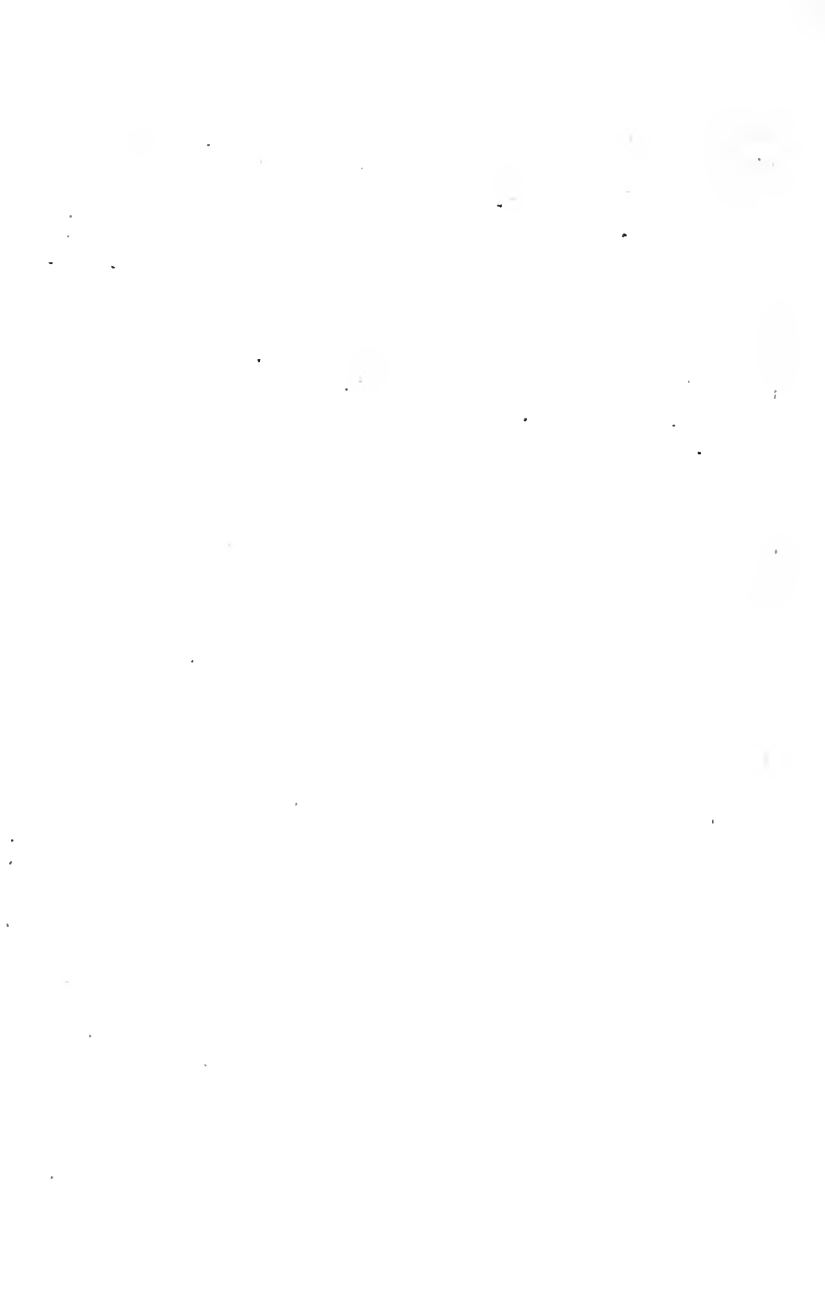
Anne B. Hadley  
Southwest Museum Library  
Los Angeles, California

"The plan of the work is admirable and should be an inspiration for similar works in other localities. While many of us are aware of the rich local background of music in our country, for most of us it must remain a myth, or at best a collection of rather unconnected facts, without such work as yours.

To the student of folk melodies, and probably to the general reader, the inclusion of songs, music and text, in the version used at the time, would have proven a real addition to this volume. The little variations are always of interest in a thorough study of a song's development."

E. S. Roeder  
Head of Theoretical Music  
Wesleyan Conservatory  
Macon, Georgia

"We are much pleased with Volume 1 of the monograph of San Francisco music history and shall be happy to receive the future volumes as they are completed. In combination with the art and theatre series, which we are receiving, they present a very thorough panorama of the cultural life of the city and the state, from the gold



rush period to date. The W.P.A. research workers are rendering a vital service to us and to posterity."

Lenore Greene  
Museum Librarian  
Los Angeles Museum

"We are more than glad to have the music volumes as such material is very difficult to find. It will not only be an important part of our California collection but will also prove very useful to our Rural Supervisor of music who is using history as a basis for her work which is given over the radio. Her research work is all done here in the Humboldt Library."

Edna D. Davis  
Librarian  
Humboldt County Free Library

"We are delighted with this new series. Our county is especially music-minded, and this series will appeal to a large number of general readers, while the teachers and students will especially welcome it."

Bessie B. Silverthorn  
Stanilaus County Free Library  
Modesto, California

"Very excellently composed and informative resume History."

Salby Oppenheimer  
Managing Director  
War Memorial of San Francisco

"Thank you very much for this very worth while item -- the Music of the Gold Rush Era. We are happy to have it for our collection."

H. Priestley  
Banerett Library, U. of Cal.

"The presentation of the book is quite successful with its wide selection of illustrations and its block prints, the character of which is so well suited to the nature of the contents. You have succeeded in maintaining throughout the book a style which is at once simple, alert, flowing and sufficiently colorful to keep the reader constantly moving. You have selected your musical material in a way which makes it part of the social pattern of the epoch with which you are concerned. In so doing



you have achieved a work which should prove as interesting to the student of general California history as to the student of the musical development of San Francisco. I would strongly urge you to investigate the possibilities of finding means of arranging for sponsorship for the printing of this work so that it may be available to a larger public."

Jehanne Bietry-Salinger  
Le Courrier du Pacifique

"A very valuable contribution from the point of view both of music and of American History: Keep up the good work."

Robert H. Ball  
Princeton University Library

"We are very happy to be the recipients of your notable volume on the Music of the Gold Rush Era. It shows evidence of much careful research and makes a valuable contribution to the historical records of the state and to San Francisco in particular. The plates of facsimilies reproductions add much to the interest of the book and the whole series you have planned will make a most welcome addition to our library."

Lenore Greene  
Los Angeles Museum

"We are pleased to see the first volume of the series being prepared by the Music Project, entitled Music of the Gold Rush Era. It is well written, shows careful research, contains a splendid bibliography and should prove a valuable reference work for students. We are anxious to see the volumes which are to follow the Music of the Gold Rush Era."

Robert Rea, City Librarian  
San Francisco Public Library

"The present volume is beautifully gotten up, and the editors are to be commended, especially for the use of the well-executed initial letters at the head of the different divisions, as well as for the illustrations. A concise history of the music of the period covered will be of great advantage to all seeking information. The Society takes pleasure in saying that the volume will find a place on its library shelves."

Douglas J. Watson, Chairman  
California Historical Society





EXCERPTS FROM PRESS REVIEWS

San Francisco Chronicle

March 18, 1939

A Bookman's Notebook: Californiana,  
Coincident and Forthcoming from the Presses.

By Joseph Henry Jackson

"Just released by the Works Progress Administration of Northern California, History of Music Project, is its first volume, Music of the Gold Rush Era, prepared under the editorship of Cornel Lengyel. It is not a song book but the story of the development of musical life in what was always an intensely musical city. Chapters cover music at the Mission Dolores, early Spanish secular music, the melancholy music of the Barbary Coast (curious how the vicious and the drunk always come to a point where nothing but the tender strains of the melodeon will satisfy, after the rattle and bang of Jazz), the hearty tunes of later festivals and firemen's dances. There is discussion of early choral societies, the first concert orchestras, instrument makers, the minstrels and minstrelsy of early days, the heyday of grand opera. Finally there are chapters devoted to people; one each under the heading "Visiting Virtuosi" and "Local Personages." Sprinkled through the text are reproductions of old progress, advertisements and such matters, which help greatly to recreate the spirit and the feeling of the past.

Like other volumes of this general sort, this is mimeographed (but with astonishing excellence) though this time there are chapter initials also, very well done and printed in a second color. As a matter of fact, the quality of the production is the best example I have ever seen of what is possible with this method. The volume is not for general sale, but for distribution to libraries and other collections of source material, where it will prove an invaluable aid to the research worker."



San Francisco Chronicle

December 25, 1938

HISTORY OF CALIFORNIA MUSIC FROM SALOON TO SALON

By Alfred Frankenstein

The most ambitious attempt so far made to write a history of music in San Francisco will shortly make its debut in print--or at any rate in a sufficient number of mimeographed copies to constitute publication. The first of ten volumes covering music in this city from the founding of Mission Dolores to the Golden Gate Exposition is now ready to roll. The whole is being prepared by a special UPA project of which Cornel Langyel is supervisor, under the sponsorship of the city government.

Music of the Gold Rush Era is the title of the first volume, but it covers more ground than the title would indicate. It begins with the old mission music, the hymns, chants and orchestral performances of the Indians under the direction and inspiration of the Spanish padres. A second chapter covers the balladry and fiesta dances of the ranchos in the days when San Francisco flew the flag of Mexico. From the third chapter onward the volume constitutes a detailed history of music in this city in the gold rush decade.

As Langyel says in his introduction: "Celebrities came almost from the very beginning, with or without Barnum's blessing. And the prima donnas, pianists, harpists and players of the violin were more often than not hailed with golden showers. Curious customs prevailed. Firemen were apparently the city's foremost patrons of music. They frequently gave balls, sponsored benefits and paid as high as \$1150 for a concert ticket. When Kate Hayes arrives, they unhitched the horses from her carriage and drew her triumphantly through the streets to her hotel. Most of the numerous churches had their own choirs, and choral societies were exceedingly popular. Bands, minstrels, makers of guitars and accordions and a hundred more sons and stepsons of Apollo were busy in the city.

"A heightened sense of living, an intense expectancy, a Renaissance air of terror and triumph pervaded the atmosphere. Cut-throats and newly rich millionaires were plentiful. But a Lorenzo who could stir and stimulate creative energies was lacking. There is record of penny poets, ballad makers, and a few native composers, but not great original music was produced in these stirring times, no great poem, play or picture.



Pleasure was fiercely sought. If music be the devil's invention, then the Barbary Coast, with its hundreds of riotous 'melodeons,' was a fitting place for Lucifer's rehearsals. More music was performed and more murder committed in this decade in San Francisco than in any other city in America. One might speculate on the relation of crime and culture.

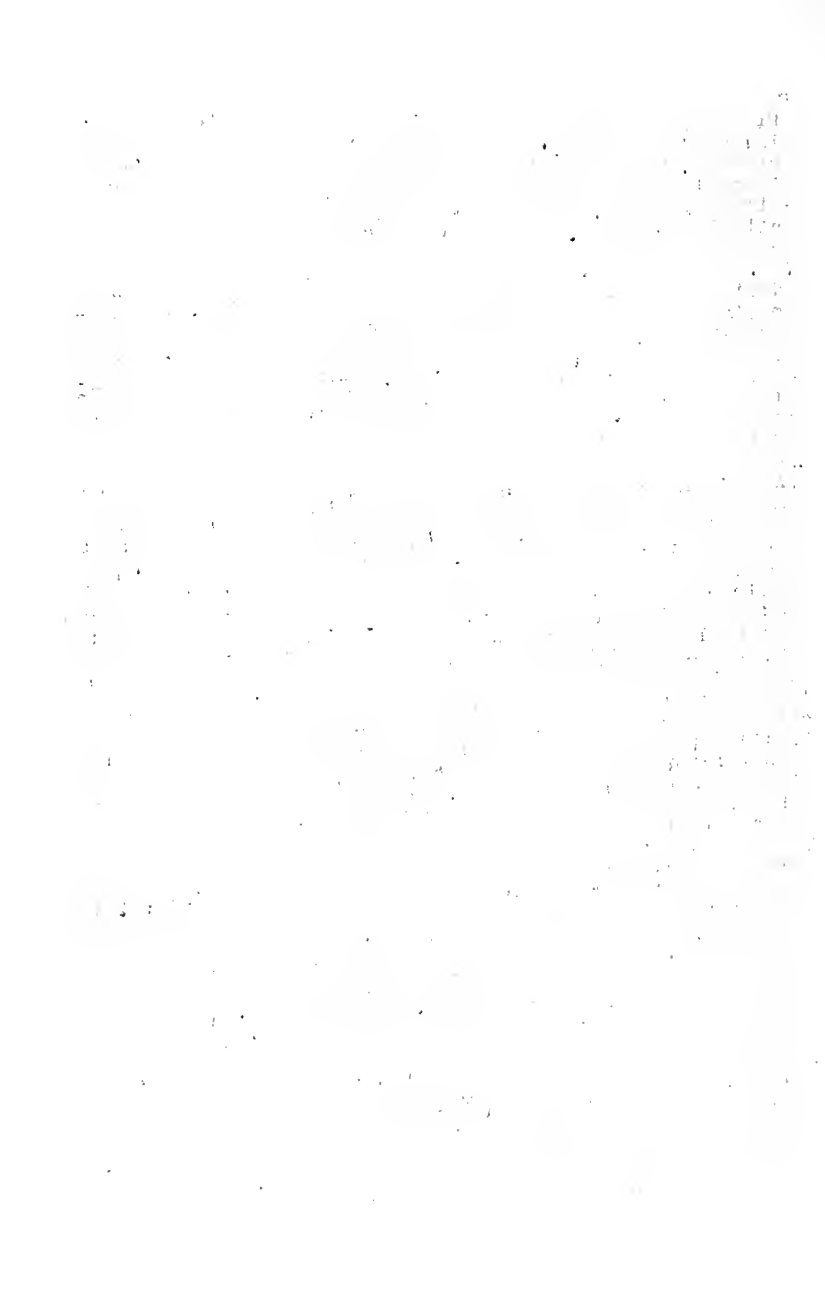
To the genteel concert-goer of the fifties the music of the day was perhaps too harshly diversified, too disconnected, and made a medley too cacophonous for complete appreciation. But distance helps the composition. It is the purpose of this volume, Music of the Gold Rush Era, to unravel a few of the decade's leading themes and to present from a hundred years' perspective the pattern which appears.'

According to the pattern which emerges from the survey, music in America San Francisco was cradled in the saloons and dives of Pacific Street, beginning with the kind of entertainment one might expect to find in places of that sort in a lawless boom town, and becoming more pretentious and elaborate as the town grew more settled. The first public concert occurred on December 22, 1850, and called forth the first local music review. The anonymous critic of the Alta California reported that "some 40 musicians performed many of the most popular and grand overtures, symphonies and variations of the composers. A number of these artists rank among the very first performers that can be named anywhere. We have heard the grand aria from "Attila" (an opera by Handel) executed on the trombone by Signor Lobero spoken of by excellent judges as one of the finest exhibitions of taste, science and skill ever offered to the appreciation of an audience."

Thus the critic set the pattern for those musicological errors that continue to beset us all to this day, for the books know of no "Attila" by Handel, although the "Attila" of a rising young composer named Verdi was then four years old. But could any of today's musical press excel the fancy prose of the Alta California's critic when he speaks of the singing of Senora Abalos as "full of expression and feeling, and poured forth in a torrent of silvery sound in golden threads of attenuated melody."

The Project finds worthy of notice, also the fact that at about the same time the Alta California felt it its duty to remind audiences that "if they must expectorate tobacco juice in church or at the theater, they should be careful to eject it upon their own boots and pantaloons, instead of the boots and pantaloons of other." \*\*\*

(Continued in three columns)



Other subjects treated in the opening volume include black-face minstrelsy, of which San Francisco was once the world center, early music dealers and instrument makers, and early music teachers. There are detailed biographies of the more important personages of the gold rush decade, a huge bibliography, and extensive chronological tables of various sorts. " \* \* \*

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San Francisco Chronicle

April 9, 1939

SAN FRANCISCO MUSIC

By Alfred Frankenstein

Distance, to coin a phrase, lends enchantment, yet one suspects the record of early music in San Francisco needs no remoteness to lend it color. Of all the fantastic American tall tales ever told, the early history of this city ranks among the tallest and most fantastic. As everybody knows.

Music -- or at least people who made their living as musicians -- came hard on the heels of the Gold Rush. As Cornel Lengyel puts it in his introduction to the first volume of the WPA History of Music in San Francisco: 'An amazing period, the Gold Rush era, with all its turbulence, crime, passion and exaggeration, laid the foundations for the city's cultural life and serves as a fitting index to its musical directory.

'Celebrities came almost from the very beginning, with or without Barnum's blessing. And the prima donnas, pianists and harpists, and players of the violin, were more often than not hailed with golden showers. The Turner Gesangverein in 1854 boasted 6000 members. Bands, minstrels, makers of guitars and accordions, music teachers, and a hundred more sons and stepsons of Apollo were busy in the city.

'A heightened sense of living, an intense expectancy, a Renaissance air of terror and triumph pervaded the atmosphere..More music was performed and more murder committed in San Francisco during the Gold Rush decade than in any other city in America.'

As might have been expected, grand opera provided the great bulk of the musical entertainment of San Francisco

Other subjects covered in the  
Bible-Lessons include the  
the world's history, the  
era, and a list of the  
names of the people who  
lived in the world during  
the Bible era.

Lesson Plan for Bible-Lessons

Lesson Plan for Bible-Lessons

Lesson Plan for Bible-Lessons  
The Bible-Lessons are designed  
to give the student a  
general knowledge of the  
Bible and its teachings.  
The lessons are divided into  
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during this operatic period, and thus was established a taste and passion for opera that remains to the present day one of the city's most distinctive aspects. According to the monographs on opera published by San Francisco Theatre Research as many as 11 different opera companies were active here in one single year in the 1850's. Count Alfred Pierre Roncovieri father of the present City Supervisor, is the first great San Francisco operatic name dealt with in the monograph. Then follows a long list of others--Eliza Biscaccianti, Kate Hayes and Anna Bishop, among the imported stars of the earlier period; Sybil Sanderson, Emma Nevada, Cara Roma, and Maud Fay among the native daughters of a later day. But all the early opera houses--and there were plenty of them--contribute but a pale history compared to that of the famous Tivoli, which was in continuous operation from 1880 to 1906, and presented in that period more than 4000 performances of opera, light and serious." \*\*\* (Continued in seven columns)

1. The first part of the paper discusses the importance of the study of the history of the United States. It is argued that a knowledge of the past is essential for a full understanding of the present and for the development of a sound policy for the future. The author points out that the study of history is not only a means of satisfying a natural human curiosity but also a way of gaining a deeper insight into the human mind and the human condition.

2. The second part of the paper is devoted to a discussion of the various methods and techniques used in the study of history. It is shown that the study of history is a complex and multifaceted task which requires the use of a variety of methods and techniques. The author discusses the importance of the use of primary sources and the need for a critical and objective approach to the study of history.

3. The third part of the paper is a discussion of the various schools of thought in the study of history. It is shown that there are a number of different schools of thought, each with its own particular views on the nature and scope of the study of history. The author discusses the strengths and weaknesses of each of these schools of thought and offers his own views on the most appropriate approach to the study of history.

4. The fourth part of the paper is a discussion of the various problems and issues which arise in the study of history. It is shown that there are a number of important problems and issues which must be dealt with in the study of history. The author discusses these problems and issues in detail and offers his own views on how they should be dealt with.

5. The fifth part of the paper is a discussion of the various contributions of the study of history to the human sciences. It is shown that the study of history has made a number of important contributions to the human sciences. The author discusses these contributions in detail and offers his own views on the future of the study of history.

Musical Courier

May 1. 1939

MUSIC AND THE GOLD RUSH

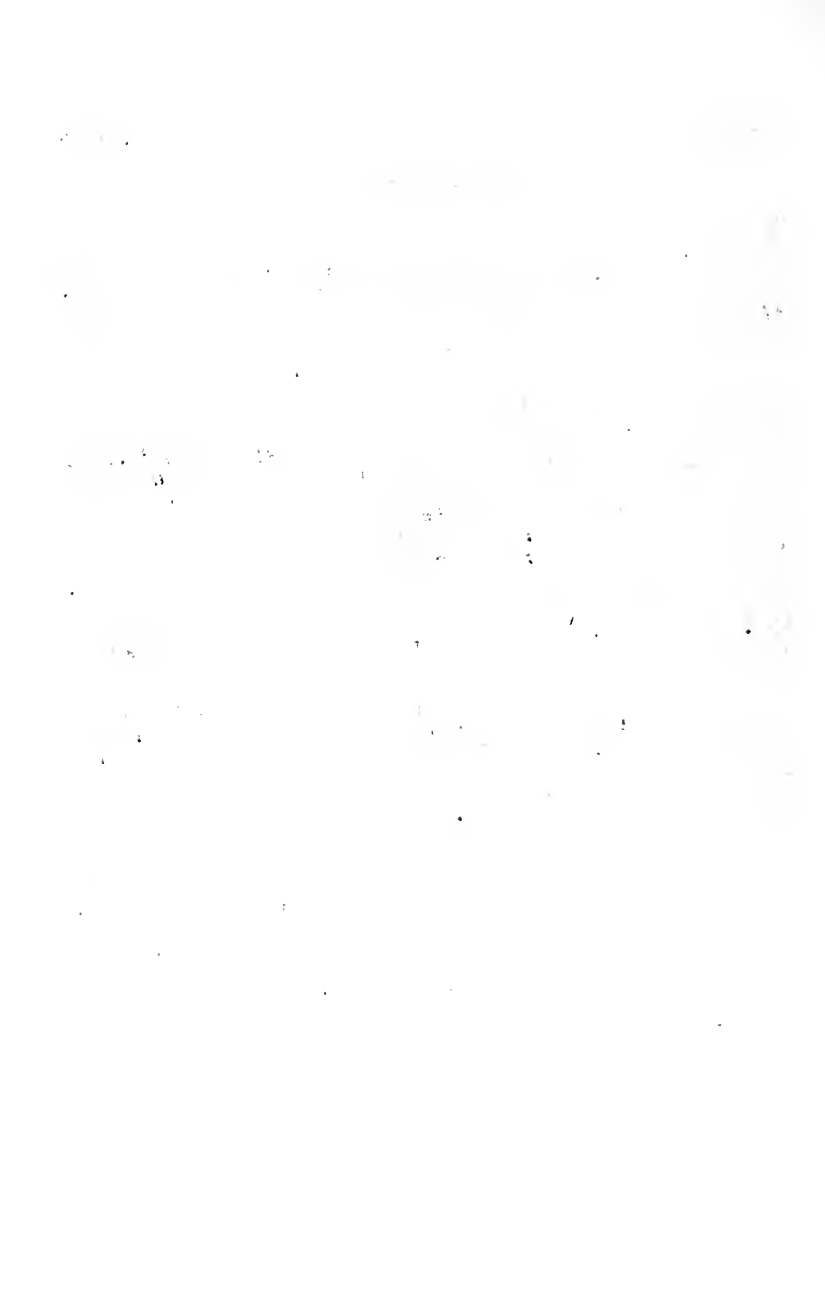
'A deal of vigorous and effective research has gone into a book called Music of the Gold Rush Era, issued in mimeographed form, with interesting photostat illustrations, by the 'Pa writers of Northern California, under the editorship of Cornel Lengyel. A new reservoir of facts, solemn, fearsome and funny, has been tapped, of which previously there was no common compendium.

A strange medley must have assailed the ears of the early Californians. First came the Gregorian chant of the missions, and the folk songs of the Indians-in which 'drums, rattles, bone whistles, sufficed to produce the haunting music accompanying the ritual of the tribes'- then the strains of primitive instrumental ensembles formed by settlers from Europe. Santa Clara Mission had an organ imported from France. The colorful fiestas of the early days brought also dances and music of Spanish influence, via Mexico, to make gay the estates with their hospitable social life. Stevenson has described the serenades sung by 'troubadours' on the streets of Monterey in his Across the Plains.

With the beginning of the gold rush in 'forty-eight, the more spectacular urban civilization began to form. The gambling houses, the bar-rooms, with their blatant melodeons, attracted the adventurers who swarmed from every corner of the globe. The bar-room balled, the early minstrel show flourished here.

The future volumes of the series promise much interest, and each has a list of persons prominent in the musical annals of the period under consideration. When completed, these Federal historical records might well be incorporated into one large reference work in permanent form.

Native art was forged here. In time, perhaps more American creators may find inspiration in this Golden West period."



WORKS PROGRESS ADMINISTRATION  
HISTORY OF MUSIC PROJECT  
SAN FRANCISCO

Partial Commentary

on

Volume Two

A San Francisco Songster

1891

1891

1891

1891

1891

PARTIAL COMMENTARY ON VOLUME TWO

A SAN FRANCISCO SONGSTER

"It is even more useful than the first. I'm reading the page on Hollywood thrushes to my class in music history this morning. The stress on the social angle is particularly timely. More power to you. We await further issues with the keenest interest."

Warren D. Allen  
Stanford University

"This is one of the most interesting, as well as one of the best planned products of the Works Progress Administration which I have seen. It is to be regretted that it is limited to so small an edition. When this series is complete, I believe a commercial publisher might well undertake to publish it in book form."

Mabel W. Thomas  
Chief Reference Librarian  
Oakland Public Library

"We are indeed glad to have this volume of San Francisco songs. It is important in the history of the state as well as an interesting item. This material was heretofore hidden away in newspapers and other documents and elusive material where it was practically unobtainable for the average student or individual interested in the topic. A compilation will make it accessible to those who may wish to revive parts of it."

John Paul Stone  
Librarian  
San Diego State College Library

"Thank you very much for the ballad-anthology. Would it be possible for us to buy an added copy? We are keeping the books for historical reference, but this volume is of such popular interest, that we would like, if possible, to get a copy for circulation, so the people can enjoy it. In the past, many people have asked for a book of just this type."

Josephine L. Whitbeck  
Acting Librarian  
Richmond Public Library

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: the control group (CG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG). The CG was divided into two subgroups: the control group (CG) and the control group (CG). The EG was divided into two subgroups: the experimental group (EG) and the experimental group (EG).

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"Excellent, invaluable for our use."

Ida E. Condit  
Stockton Free Public Library

"We are very grateful for the second volume on the History of Music in San Francisco. Until this volume came into the Library, it was impossible for us to supply the information contained in this volume as well as the first one."

Carrie Sheppard  
Librarian  
Fullerton Public Library

"There is little we can add to the comment on the History of Music Project and its work by Joseph Henry Jackson in the Chronicle of Saturday, April 29. It is fully endorsed by the librarian and others in this school. It is felt here that the volumes, valuable now, will increase in importance as time goes on, and we sincerely hope that the work of the Project will be continued until complete. We hope to receive the succeeding volumes for the school library, and if available the first volume also. I might add that the historical comments on the various ballads, and the quotations from early publications, are a valuable addition to the other material in the book."

Mary E. Burum  
Secretary  
Dinuba Joint Union High School

"I am very much impressed with the literary and artistic achievements of the Works Progress Administration. None of the work done by the various projects has pleased me more than the San Francisco Songster. It is ambitious in scope and capably carried out. The material needs to be available to students of American culture. The historical introductions are of the right length and are breezily written -- as are the information notes. I find particularly helpful the various appendices and the index. The Northern California division of the W.P.A. deserves the gratitude of American historians and of all who cherish our amazing past for having conceived and carried through this project."

Willard Thorp  
Associate Professor of English  
Princeton University

Subscription price, Five Dollars Per Annum in Advance. Single Copies, Fifteen Cents. Entered as Second-Class Matter, October 3, 1917. Postpaid. Accepted for mailing at special rate of postage provided for in Act of October 3, 1917. Authorized Second-Class Mail Matter.

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"I cannot but repeat what I said in my previous letter. Your San Francisco Songster, 1849 to 1939, is a most valuable collection and contribution to the history of music as well as to history in general."

Dr. E. E. Schuyten  
Loyola College of Music

"The San Francisco Songster is delightful and we are happy to have it on our Californiana shelves. May you long continue the good work you are doing."

Lenore Greene  
Library - Los Angeles Museum

"Thank you for the copy of Vol. 2 of the San Francisco History of Music. It is a swell book and I am very much honored to have something of mine in it."

Marie de L. Welch

"A grand job! Keep up the good work."

Robert H. Ball  
Princeton University

"A mighty interesting and important undertaking, well carried out -- and in the nick of time!"

Randall Thompson  
University of California

"Thank you for your copy of the ballad book entitled 'San Francisco Songster.' It seems to me an admirable piece of work, bringing together a great variety of material which might otherwise perish and making it handily accessible for all sorts of students."

B. H. Lehman  
Department of English  
University of California

"Especially glad to read the section on workers' songs -- a much neglected field."

Gerald Strang  
Managing Editor  
New Music Society  
Hollywood, Calif.



"I feel that this second volume is even more valuable to the library than the first. We have a constant demand for early music in California, particularly in connection with our work with the motion-picture industry. The present volume will more than supplement our own collection of Songsters and related material."

Gladys Caldwell, Librarian  
Art and Music Dept.  
Los Angeles Public Library

"Excellent study. Thank you."

Paul R. Hanna  
Stanford University

"Your research work and the resultant volumes are, in my opinion, the most valuable contribution the NPA has made to music in this city. You have done an excellent job that is eminently worth the doing and will be of value long after the 'New' Deal is called 'new.'"

Marjory M. Fisher  
Music Critic,  
San Francisco News

"The Project has accomplished a splendid piece of work in the second volume in the series of the History of Music in San Francisco. The assembling of material shows careful research; the given examples of ballads are well chosen; the bibliography is extensive. 'A San Francisco Songster' should prove a practical reference book for students and an interesting document for those interested in San Francisco and her history."

Robert Rea  
City Librarian  
S.F. Public Library

"I have examined 'A San Francisco Songster' and am fascinated by its contents. If, in this volume, there were only the verses and stanzas it contains, that alone would be enough to enthuse any collector of old ballads and folk songs, but the interesting manner in which the collection has been arranged, the music, the explanatory notes, the highly elucidative remarks, should make this volume a prized treasure not only to all students and collectors of folk song lore, but to the general public as well."

Clemens Van Perre  
Director of Music  
Santa Clara University

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San Francisco Chronicle

April 29, 1939

BALLADRY OF EARLY CALIFORNIACompiled in Project Volume

By Joseph Henry Jackson

"Oh, what was your name in the States?  
Was it Thompson or Johnson or Bates?  
Did you murder your wife  
And fly for your life?  
Say, what was your name in the States?"

"That ballad, widely popular in the 1850s in California, served as the theme song for the new second volume just put out by the History of Music Project of the WPA in San Francisco. It's called, quite naturally, A San Francisco Songster.

As a matter of fact, the song might well be taken as the theme ballad of its entire period, though this WPA study covers more than that -- from 1849, indeed, down to the present. Only balladry is included in this volume, which is devoted to folk song entirely.

The book is divided into three general parts. The first deals with the songs of the forty-niners, prefaced briefly by a group of Spanish and Indian songs. Some of the most vivid folk narrative is to be found in this early chapter, such songs, for example, as "Coming Round the Horn," "The Fools of Forty-nine," "Crossing the Plains" and "The Humbug Steamship Company."

Part 2 traces the transition from mining camp to city. In it you'll find all kinds of songs-- sentimental, humorous, parlor ballads, minstrel show lyrics, the political campaign ditties of the fifties and sixties. Two songs of that extraordinary man, Stephen Massett, are here rescued from oblivion, one of them being "The Fireman's Bride."

In the third part the editors have investigated what they call "urban folk song," and thereby contributed an important new slant to the whole study of folk music, in which there has heretofore been far too much stress laid upon ballads sung in the fields or the hills and far too little upon those that grow up quite as spontaneously, among townspeople and express the attitudes of such folk

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quite as clearly. Here are ballads of Chinatown, the Mission, Telegraph Hill, Market Street and Russian Hill. Emperor Norton is remembered. More significant yet, here are the songs of the proletariat.

All this, of course, is duck soup for the amateur of balladry who might never have had the chance to know anything at all of his city and countryside's musical background in this important phase of its being. But there is a much more significant side to the work the History of Music Project has done.

That is the careful and conscientious working up of bibliography and record. In appendix form at the end of this volume is a real treasure house of precisely the kind of thing the student of early California needs, and which has never before been available in one place. Moreover, it is only a part of the larger picture. Projects on music, in many other portions of the country, are doing the same thing.

It is difficult to stress too much the genuine usefulness of such projects as this, not merely to California but to the Nation altogether. WPA projects in this and parallel fields have been piling up a staggering amount of careful and valuable research in a dozen lines, all of them worth their weight in gold to the library and to its patrons in years to come. Which, of course, raises once more the question of their discontinuance now said to be only a matter of weeks.

I should like to add only this: It's all very well to talk largely about "public works," meaning big buildings, roads and whatnot of that sort. But there can be no doubt that the term "public works" applies just as logically to this work done by such organizations as the History of Music Project and others like it. Indeed, your tomorrow's highway, your tomorrow's postoffice, will be long outdated when such researches as these are just beginning to come into their fulfillment. It will be a crying shame if our children and grandchildren, who will want and need to know more about their yesterdays, have to shake their heads in amazement at our naive conception of what was a "public work" and what wasn't.

It was a musical play of the 1850's that included the song --

Sell your tables,  
 Sell your chairs,  
 Sell your feather beds, who cares?

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-- and followed this with the injunction to

"Come with shovels, picks and spade,  
Digging gold's your only trade!"

Today's Thirty-niners might do well to take the injunction to heart. What price a new, publicly constructed feather bed, after all, excepting to garner votes? Digging the gold of yesterday's backgrounds, in song, in writing, in art, in the theatre- these are in the long run far more important."

San Francisco News

May 22, 1939

FEDERAL ART SHOW OFFERS

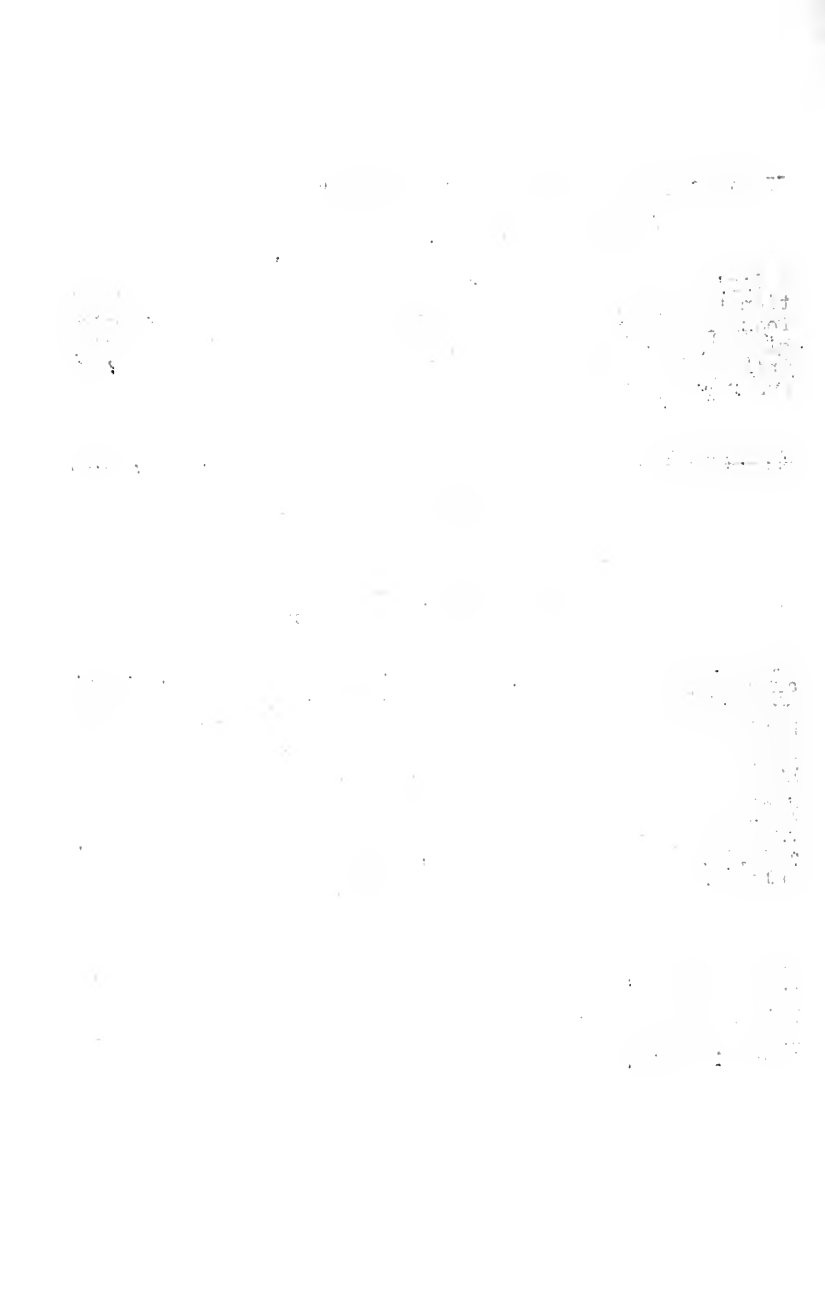
CHALLENGE TO MUSIC PROJECT

By Marjory M. Fisher  
The News Music Editor

"The WPA art project and its history of music project set an example and furnish a valuable lead for the Federal music project which said FMP apparently chooses to ignore. Before it is too late, we commend the WPA art show at the De Young Museum to the attention of the FMP. For just as we had accepted as a maxim the theory that a relief project can not be an art project, nor an art project a relief project, this national exhibit and also Volume 2 of the History of Music Project influences us to admit that a relief project can be a legitimate, non-competitive cultural force if rightly administered...(etc.)

Big Opportunities

"For instance, they might tie the producing units in with the History of Music Project and put into sound what the latter has assembled in book form. A program compiled from the new San Francisco Songster would be of great interest...(etc.)



HISTORY OF MUSIC  
PROJECT EDITORIAL STAFF  
1939

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Courtesy of San Francisco  
Federal Music Project

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Cornel Lengyel,  
Supervisor



WORKS PROGRESS ADMINISTRATION  
Northern California  
San Francisco

San Francisco -- a center of music in the West since the Gold Rush Days -- offers a rich and as yet hardly touched field for investigation. The main object of the History of Music Project is to prepare a comprehensive history of San Francisco music. This is being done through a series of monographs covering its phases from 1849 to the present. Written in a clear, concise and vivid manner, it is to be published in twelve or more mimeographed volumes, appropriately illustrated wherever possible.

The series are to provide the student and the musician with a reference work of local significance and a compendium for consultation. To the author, critic, and historian it should be a valuable depository of information and source materials. A work such as this will make accessible to the layman an interesting history of the city's musical culture, a subject which as yet has had but fragmentary treatment. The monographs are to be distributed to specified public agencies such as schools, libraries, universities, and special institutions, places where they will be at the disposal of the student and the general public.

SCHEDULE OF VOLUMES

1. MUSIC OF THE GOLD RUSH ERA
2. A SAN FRANCISCO SONGSTER
3. LETTERS OF MISKA HAUSER: 1853
4. A MEDLEY OF CHORAL SOCIETIES
5. VISITING CELEBRITIES (1850-1939)
6. PEDAGOGUES, PRODIGIES, PATRONS
7. ORCHESTRAL ENSEMBLES (1850-1939)
8. INSTRUMENT MAVERS: MUSIC PUBLISHING
9. SCHOOLS AND CONSERVATORIES OF MUSIC  
(History of Music Education)
10. METAMORPHOSES OF POPULAR MUSIC
11. MUSIC AT FAIRS AND EXPOSITIONS
12. WHO'S WHO IN SAN FRANCISCO MUSIC
- 12a. GENERAL INDEX TO SERIES
- 12b. BIBLIOGRAPHICAL GUIDE TO MUSIC DEPARTMENT  
(San Francisco Public Library)

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